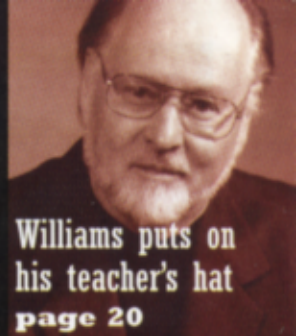


Music Soundtracks for Motion Pictures and Television

FILM SCORE

VOLUME 3, NUMBER 9



Williams puts on
his teacher's hat
page 20

Adventures WITH Korngold

The amazing new biography
of a Golden Age great

CARTER BURWELL

Reveals his gods
and monsters

SIMON BOSWELL

Neither shallow
nor grave

REVIEWS

From the Citadel
Halloween horrors
And the latest releases



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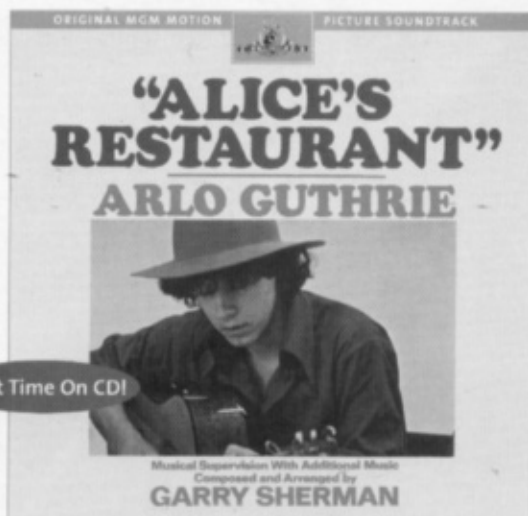


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Film Score Monthly (ISSN 1077-4289) is published monthly for \$29.95 per year by Lukas Kendall, 5455 Wilshire Blvd., Suite 1500, Los Angeles CA 90036-4201. Periodicals postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send Address changes to Film Score Monthly, 5455 Wilshire Blvd., Suite 1500, Los Angeles, CA 90036-4201

VOLUME 3, NUMBER 9
OCTOBER/NOVEMBER
1998

STAFF

EDITOR & PUBLISHER
Lukas Kendall
MANAGING EDITOR
Jeff Bond
DESIGN DIRECTOR
Joe Sikoryak
CONTRIBUTING WRITERS
Doug Adams
Jason Comerford
Andy Dursin
Lothar Heinle
Wes Marshall
James Miller
Nick Redman
Paul Tonks
Bill Whitaker

PUBLISHING CONSULTANT
Digital Film & Print, Inc.
THANKS TO
B.A. Vimtrup

CONTACT INFO

EDITORIAL & SUBSCRIPTIONS
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-937-9890
FAX 213-937-9277
E-MAIL lukas@
filmscoremonthly.com

ADVERTISING
Digital Film & Print, Inc.
5455 Wilshire Blvd
Suite 1500
Los Angeles, CA
90036-4201
PHONE 213-932-5606
FAX 213-932-6111

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Strike for the Shores of Dover!

THE WORLD MAY HAVE CHANGED RADICALLY SINCE THE RELEASE OF **ROBIN HOOD** AND **THE SEA HAWK** BUT THAT DOESN'T INVALIDATE THEIR ACHIEVEMENT

While preparing this edition of *Film Score Monthly*, your humble staff (all three of us) realized that we didn't have a lousy blockbuster to throw on the cover. Our art director, Joe Sikoryak, suggested that we do a Korngold cover, to which I replied, "Why not?"

The love of film music is a time-delayed phenomenon. All of us who listen to film music gravitate towards those works which fascinated us as children. I should know: I woke up early today to catch *Spider-Man*



and *His Amazing Friends* for the groovy library cues by John Douglas, who also did *G.I. Joe* and other cartoons of the early 1980s. Invariably as we grow older and more sophisticated, we still

adore the adventure-filled entertainment that first thrilled us, and made us take note of cool music that was going on in the background. At the same time, we complain about the lack of quality of new material—both film and music—which pales in comparison... as it must, since we're no longer children.

I am always fascinated by the original film music fanzines of the 1970s, especially the contempt they have for then-contemporary composers like Jerry Goldsmith, John Barry and John Williams in favor of "the greats"... Korngold, Steiner, Rózsa, Waxman, Newman, Tiomkin. "New" movies (including classics like *The Graduate* and *Mean Streets*) are despised for their use of popular music, and even some larger orchestral scores are dismissed as pale imitations of past masters. Dozens of scores which are now "the good old days" by Jarre, Barry, Morricone and others are written-off as junk.

Today, not many people go around saying, "That should have been scored more like *Raintree County*—now that's film music!" It is sad to watch this inevitable passing of a generation's taste. While Korngold, et al. will be studied in the future (as evidenced by Brendan Carroll's biography), never again will a generation be imprinted with that longing for true Korngoldian film music. Movies have gotten more sophisticated over

the decades, to the point where they are now more affect than artifice—explicit in terms of visual effects and storytelling themes (i.e. sex and violence), and tightly edited to remove boring parts. The world in which the original *Robin Hood* could be the greatest kids' adventure movie ever no longer exists.

To all of those who are overjoyed to see Erich Wolfgang Korngold on the cover of this *Film Score Monthly*: I salute you. You got to grow up with such a distinguished artist providing a wonderful entry-way to film music. (I had to watch *Spider-Man* and *His Amazing Friends*.) By the way, this is not to denigrate Korngold as a composer solely of children's entertainment, but to point out that he had his most profound effect on that genre.

To all of you who are thinking of skipping the Korngold feature this issue: I come from your tribe. Today, the movies and TV shows I am interested in watching are almost always: 1) Crap I used to watch as a kid. 2) Violent and sexy "grown-up" crap, like *Ronin*. 3) Snobbily sophisticated grown-up fare, so I can say I watched it. I've rented *The Sea Hawk*, but it's too late for it to change my world. I have a friend who introduces his nine-year-old son to all sorts of great kids' entertainment, no matter what the era, and that should be done for all kids. As far as Golden Age music goes, there is a simple reason why most younger collectors don't get heavily interested in it: Almost all original soundtrack recordings have terrible sound quality, and almost all re-recordings are lifeless. One day we'll do a buyers-guide survey of the exceptions.

The legacy of Erich Wolfgang Korngold lives on in movies like *Star Wars*, and in most symphonic film scores today. Thanks to the efforts of scholars like Brendan Carroll, knowledge of his life and work will live on too. The spirit of his music, however, rests in the generation of readers who are really able to appreciate it. I am touched by what it must mean to you, and hope we can honor it.

Lukas Kendall

HiP-O



SCORES



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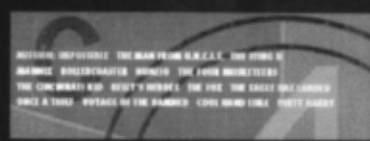
SUPER BAD ON CELLULOID

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NEWS

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The King of the Sound Gets the Nod

John Barry will receive The Frederick Loewe Award from the Palm Springs International Film Festival at an awards gala on January 9. The festival runs from January 7 to 18. Coincidentally, the festival and the city are both named Palm Springs.

Japanese FSM Site

We are proud to announce for our Japanese readers a Japanese-language companion web site to *Film Score Monthly*, with selected articles from the magazine translated by Nori Kuga. See <http://home.earthlink.net/~akuga/index.html>.

Now available at the English-language site—but not to be printed here in FSM—is a lengthy overview by Kerry Byrnes of music to

films involving time-travel, with CD illustrations. See <http://www.filmscoremonthly.com> and look for the groovy links.

Rest in Peace

Sesame Street composer Jeff Moss, 56, died in September of complications arising from colon cancer. Moss was founding head-writer and composer/lyricist on *Sesame Street* and wrote such classic songs as “Rubber Duckie” and “The People in Your Neighborhood.” He won 15 Emmys for his work, and was nominated for an Academy Award for music and lyrics on *The Muppets Take Manhattan* (1983).

Record Label Round-Up

From the pressing plant into your sweaty palms—any day now

Tommy Boy released on October 20 a CD of music from NFL Films: *The Power and the Glory*. This dynamite album features music by Sam Spence to classic NFL documentaries from the 1960s, ‘70s and ‘80s, with narration on selected tracks by the late John Facenda. “Professional football is a special game. It is a unique game. Played nowhere else in the world... it is a rare game.”

Hammer Films is forming a record label to release original soundtracks from their productions. *Original Music from the Hammer*

Films: Volume One was scheduled for a Halloween release, to feature 25 themes from Hammer productions (by James Bernard, Harry Robinson, Tristram Carey and others.) Future editions are planned; the albums are being produced by Gary Wilson.

See www.hammerfilms.com.

A 1965 concert work by John Williams, “Prelude and Fugue,” has been released on a CD reissue (EMD/Blue Note 94502) of the original Capitol LP, *Stan Kenton Conducts the Los Angeles Neophonic Orchestra*. The piece is about nine minutes long and bears the

Albert Glasser died of a heart attack last May 5 at the age of 81. He was best known as “king of the B’s,” scoring over 100 low-budget genre movies for studios like Eagle Lion, Lippert and United Artists, including *Tokyo File 212* (1951) and *Huk!* (1956). His last feature was *The Creamators* for New World in 1972.

■ ■ ■

Gene Page passed away the day before his *Blacula* CD came out, on August 24. Page was a successful arranger in the 1960s and ‘70s for The Righteous Brothers, Diana Ross, Aretha Franklin, The Gap Band and Barry White. In addition to *Blacula*, he scored *Brewster McCloud* (1970).

Spanish Symposium

A symposium entitled “Herrmann, Hitchcock, Welles: Creative Relationships” is taking place at Universidad Internacional Menéndez Pelayo in Seville, Spain, November 9-13.

There will be three film music concerts in Seville the week prior to the event, two conducted by Jerry Goldsmith (see Concerts, pg. 8). See <http://www.sevillacultural.com/cine/index.htm> or <http://www.ros-sevilla.com>.

Promos, Get Yer Promos!

An advance CD of John Corigliano’s *The Red Violin* was distributed at the 1998 Toronto International Film Festival. The commercial edition will be released by Sony Classical at the time of the film.

■ ■ ■

John Beal is pressing promotional CDs of *The Funhouse* (1981 horror film) and *Zork: The Grand Inquisitor* (CD-ROM score). John Cacavas is releasing a promotional CD of his music, *Themes from Motion Pictures and Television*, which he re-recorded with the London Symphony Orchestra. Intrada is co-producing these discs. FSM

most resemblance to Williams’s Irwin Allen scoring of the period.

■ ■ ■

Japanese label Volcano will release a CD on November 25 of the Jerry Goldsmith portion of a concert performed by the Kanagawa Philharmonic of Tokyo on September 3 (music from *Supergirl*, *The Swarm*, *Star Trek: The Motion Picture*, *Alien*, *The Omen* and *Air Force One*). Volcano, a subsidiary of the Japanese video company Tsutaya, now releases Varèse Sarabande soundtracks in Japan, as Varèse’s license with SLC expired in 1997.

See the web site of the John Williams Fan Club: http://www.asahi-net.or.jp/~jf6y-kmo/JG_CD.html.

Similarly, Empire Music Collection in England has released a 2CD set of a live film

and television music concert performed by the National Symphony Orchestra at the Royal Festival Hall in late 1996, featuring George Fenton (*Shadowlands*, *Memphis Belle*), Colin Towns (*The Puppet Masters*, *Vampire's Kiss*), Debbie Wiseman (*Haunted*, *Tom and Viv*, *The Good Guys*), Barrington Pheloung (*Inspector Morse*, *Nostradamus*, *Truly, Madly, Deeply*), Joseph Horowitz (*Rumpole of the Bailey*), Christopher Gunning (*Under Suspicion*, *Poirot*, *Cold Lazarus*), Carl Davis (*French Lieutenant's Woman*, *Champions*, *Pride and Prejudice*) and Ron Goodwin (*Battle of Britain*, *Those Magnificent Men*, *633 Squadron*) conducting their own music (except for the Davis pieces, conducted by Wiseman). If it's the clam-ridden spontaneity of a live performance you love, this album is for you!



Forthcoming from producers Lionel Woodman and Robert Zamori are *122, Rue de Provence* and *Via Mala*, both Ennio Morricone scores to be released as limited pressings.

In the U.S., look for such imports from the soundtrack specialty dealers: Footlight Records (212-533-1572), Intrada (see below), Screen Archives (202-364-4333), STAR (717-656-0121) and Super Collector (714-636-8700).

Aleph Forthcoming on Lalo Schiffrin's label is a reissue of *Voyage of the Damned* (1976). See www.alephrecords.com or www.schiffrin.com.

Angel Due November 3: *Antz* (John Powell, Harry Gregson-Williams), *American History X* (Anne Dudley).

BMG Classics Elmer Bernstein's new recordings of *The Magnificent Seven* and *The Great Escape* (The Royal Scottish National Orchestra, prod. Robert Townson) will now be released by BMG Classics in 1999, not Varèse Sarabande.

OUR "FAVORITE" LABEL

Released next issue in FSM's limited Silver Age Classics series is a 2CD set of previously unreleased music by Gerald Fried—four film scores in all, titles to be announced! Also forthcoming are rare works by Jerry Goldsmith and John Barry.

Stagecoach/The Loner, The Wild Bunch, The Paper Chase/The Poseidon Adventure, and Fantastic Voyage are all still available—see pp. 40-41 for ordering details. You can order online at www.filmscoremonthly.com through a secure server for credit cards.

Next issue, in addition to the Fried announcement, will be a photo report from the October 3rd CD signing with Leonard Rosenman for *Fantastic Voyage*, at Creature Features in Burbank.

1998 EMMY WINNERS FOR MUSIC



Best Score for a Series (Dramatic Underscore)

Buffy the Vampire Slayer, "Becoming, Part 1," Christopher Beck.

Best Score for a Mini-Series or TV Movie

Glory & Honor, Bruce Broughton.

Best Music Direction

The 70th Annual Academy Awards, Bill Conti.

Best Original Song

The Simpsons, "You're Checkin' In (A Musical Tribute to the Betty Ford Center)," Alf Clausen, Ken Keeler.

Best Main Title

Fame L.A., Maribeth Derry, Tom Snow, Robbie Buchanan, Richard Barton Lewis. (Whatever it is, it took four people to write it.)

FSM

Castle Communications The Sequel label from this U.K. company has released a 2CD set of British television themes, *The Avengers and Other Top Sixties TV Themes*, from the Pye and Piccadilly vaults.

Due in January are six Roy Budd CDs, titles to be announced.

Cinesoundz This German soundtrack production company is preparing a compilation CD of original music from the Italian animated film *Signor Rossi*, to be released on Crippled Dick Hot Wax! in 1999.

Forthcoming are *Canto Morricone Vol. 3: The '70s* and *Vol. 4: The '80s and '90s*—collections of Ennio Morricone songs to be released by Bear Family in Germany. No dates are scheduled.

Volumes 1 and 2 are available now from Cinesoundz, Lindwurmstr 147, 80337 Muenchen, Germany; fax: +49-89-767-00-399; www.cine-soundz.de.

Citadel Due November is the first of four Dmitri Shostakovich film music albums newly recorded in Moscow. This features four suites from obscure Russian films, three of which are world premiere recordings.

Due in December is *Ballad of the Gunfighter* (Jim Fox, title song by Johnny Rivers, new western directed by Christopher Coppola).

Due January 1999 is a television CD: *Wichita Town Suite #2* (Hans Salter, not duplicating music from earlier album) coupled with *Music from Kraft Television Theatre* (Wladimir Selinsky, original scores from '50s broadcasts, originally on RKO/Unique LP).

Compass III Due November 9 from this new label is *The Avengers* (Joel McNeely score album).

Dreamworks November 3: *The Prince of Egypt* (three separate albums: original soundtrack by Hans Zimmer, country music inspired by, and gospel music inspired by).

East Side Digital Due November 3 from this

Minneapolis-based label is an expanded score CD to *A Clockwork Orange*, supervised by Wendy Carlos and containing the complete Columbia album plus two extra tracks, "Biblical Daydreams" and "Orange Minuet." The label is also releasing Carlos's new album, *Tales from Heaven and Hell*, on October 13, which is designed as a sequel album to *A Clockwork Orange*. More Carlos CDs are expected next year.

See <http://www.artist-shop.com/esd> and <http://www.wendycarlos.com>.

GNP/Crescendo Due November is a second volume of *Forever Knight* (Fred Mollin) television music. Due December is *Star Trek Insurrection* (Jerry Goldsmith).

Hip-O Due in 1999 are several compilations featuring tracks from out-of-print LPs: *The*

CD & LP Auction

CDs

The Beast
Black Cauldron (Varèse)
Brainstorm
The 'Burbs
Camille Claudel (Yared)
Casualties of War
Cocoon II
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Flesh + Blood
Friday the 13th (Manfredini)
Gorky Park
High Road to China (gold ed.)
Krull (ltd. orig.)
La Baule—les Pins (Sardegna)
Lionheart Vol. 1 & 2
Logan's Run
Midnight Run
Moon Over Parador
Mountains of the Moon
No Way Out
Le nom de la rose (Horner)
Obsessions (Masters ed.)
L'ours (Sardegna)
Quiller Memorandum
Raggedy Man
Return to Oz
Révolution Française Vol. 1 & 2
Runaway
7th Voyage of Sinbad
Shipwrecked
Shy People
Spaceballs
SpaceCamp
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Body Heat (Barry)
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Circle of Love (Magne)
Il Consigliere (Ortolani)
Cross of Iron (Gold)
Custer of the West (Segall)
Hanna K. (Yared)
Un homme amoureux (Delerue)
The Horsemen (Delerue)
I comme Icare (Morricone)
Marco Polo (Morricone)
Marie Ward (Bernstein)
Mayerling (Lai)
Mort d'un pourri (Sardegna)
Never Say Never Again (Legrand)
Our Mother's House (Delerue)
Parole d'homme (Jarre)
Walk with Love and Death (Delerue)
Wuthering Heights (Legrand)
I also have more than 300 rare and out-of-print CDs & 800 LPs for auction. Please write first to receive the complete list of titles, more information and auction deadlines.
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Canada

Reel John Barry, The Reel Quincy Jones and The Reel Burt Bacharach. Also coming is *The Shaft Anthology* (Isaac Hayes, various).

Hip-O will release the score to *Virus* (Joel McNeely) at the time of the film's release.

Hollywood Due November 3: *The Waterboy* (various). November 17: *Enemy of the State* (Trevor Rabin). December 8: *Mighty Joe Young* (James Horner). December 15: *A Civil Action* (Danny Elfman). January 12: *Varsity Blues* (various, Mark Isham).

Intrada Recorded in late October for release early next year in Intrada's "Excalibur" series is *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete score with Bruce Broughton conducting the Sinfonia of London.

Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333; www.intrada.com.

JOS Forthcoming from John Scott's label (but without dates) are *Swiss Family Robinson* (new film), *Cousteau Tribute*, and a repressing of *Antony and Cleopatra* (1972, with new packaging and one new track).

Koch Due November 17 is a new recording of Franz Waxman concert music, *Goyana*, featuring Lawrence Foster conducting the Barcelona Symphony Orchestra in a variety of Waxman concert works.

Planned for January is Rózsa: chamber music for piano. Due next April is an Erich Wolfgang Korngold film music album (*Juarez, The Sea Wolf, The Sea Hawk, Elizabeth and Essex*), recorded in New Zealand.

Also forthcoming are a Franz Waxman chamber music CD (St. Clair Trio), including many film pieces; and a Korngold CD featuring the composer's complete music for piano.

Marco Polo Bill Stromberg and John Morgan's re-recordings of classic film scores are slowly making their way out of the Marco Polo gate. Due November is Philip Sainton's *Moby Dick* (1956). January 1999: A Victor Young CD featuring *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*.

Also recorded for future release: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman, 60-70 minutes, with choir).

Milan Due November 24: *Central Station* (Jacques Morelenbaum).

Pendulum Due October 27 are two John Barry compilations, reissued from the Columbia catalog: *Ready When You Are, J.B.* and *John Barry Conducts His Greatest Movie Hits*.

Play It Again Due November 10 is Geoff

Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). Price is £24.95; there is no info yet as to U.S. availability. See www.auracle.com/pia.

PolyGram Due November 3: *Waking Ned Devine* (Shaun Davey), *Elizabeth* (David Hirschfelder).

Due in November overseas in Decca's Entartete Musik series is a Franz Waxman concert work, *The Song of Terezin*, coupled with *Requiem Ebraico* by Eric Zeisl. This will be released in the U.S. in February 1999. Other U.S. editions due next February of CDs already released overseas are John Barry's non-soundtrack work, *The Beyondness of Things*, and *Tango* (Lalo Schiffrin).

Coming from London/Decca at the time of the film is *A Midsummer Night's Dream* (Simon Boswell plus opera).

Forthcoming from PolyGram in England is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

RCA Victor Due November 10: *Gods and Monsters* (Carter Burwell), *Wild Man Blues* (Woody Allen and his New Orleans jazz band), *Living Out Loud* (Queen Latifah sings jazz classics). Due November or December is *More Monty* (sequel album to *The Full Monty*).

Restless Now out is the European release of Ennio Morricone's *Once Upon a Time in America* (1984), featuring the existing album of Morricone's masterpiece plus unreleased cues and demo tracks. The date for the U.S. edition is still to be determined.

Rhino Due November 3 is a 4CD box set, *Guilty: 30 Years of Randy Newman*, a career retrospective of the singer/songwriter. Retail price is \$59.98. Disc four of the collection will feature Newman's film scores, including *Ragtime*, *The Natural*, *Awakenings*, *The Paper*, *Maverick*, *Toy Story* and *James and the Giant Peach*.

See www.rhino.com.

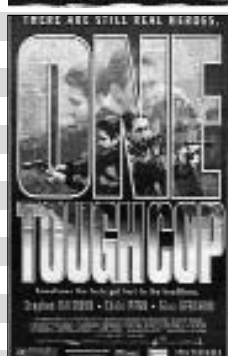
Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

Due January 12: *Reel Love*, a compilation featuring cues from *Last Tango in Paris*, *Two for the See Saw*, *Gaily, Gaily*, and other UA soundtracks.

Due February 23 are three jazz-related albums: 1) *I Want to Live!* (Johnny Mandel, featuring Gerry Mulligan and other West Coast artists)—two LPs on one CD. 2) *Johnny Cool* (Billy May, with two vocal tracks by Sammy Davis, Jr.). 3) *Salt & Pepper* (John

NOW PLAYING

The latest films and CDs in release



Antz	John Powell, Harry Gregson-Williams	Angel
Apt Pupil	John Ottman	RCA Victor
Bad Manners	Ira Newborn	
Clay Pigeons	John Lurie	Cherry/Universal*
Holy Man	Alan Silvestri	
The Impostors	Gary DeMichele	RCA Victor
Lolita	Ennio Morricone	Milan
Love Is the Devil	Ryuichi Sakamoto	Ashodel
The Mighty	Trevor Jones	Pangea**
A Night at the Roxbury	David Kitay	Dreamworks*
One Tough Cop	Bruce Broughton	Intrada, H.O.L.A.*
One True Thing	Cliff Eidelman	Varèse Sarabande
Pecker	Stewart Copeland	RCA Victor
Practical Magic	Alan Silvestri	Warner/Sunset **
Ronin	Elia Cmiral	Varèse Sarabande
Rush Hour	Lalo Schiffrin	Aleph, Def Jam*
Shadrach	Van Dyke Parks	
A Soldier's Daughter Never Cries	Richard Robbins	Angel
Soldier	Joel McNeely	Varèse Sarabande
The Souler Opposite	Peter Himmelman	
Strangeland	David Bushell, Dee Snyder	TVT*
Touch of Evil	Henry Mancini	Varèse Sarabande
Urban Legend	Christopher Young	Milan**
What Dreams May Come	Michael Kamen	Beyond

*song compilation **combination songs and score

Dankworth, also with two vocal tracks by Sammy Davis, Jr.).

Silva Screen Due November 17 from Silva America is *The Arthouse Cafe* (2CD set of new recordings).

Sonic Images November 3: *Lonesome Dove* (Basil Poledouris, 1989 TV miniseries, with previously unreleased cues). November 17: *The Secret of NIMH 2* (Lee Holdridge, new sequel to 1982 film).

Forthcoming for early next year is *Starfleet Academy*, music by Ron Jones to a new *Star Trek* CD-ROM game, also featuring a newly recorded suite for "virtual orchestra" (i.e. synthesizers) of some of Jones's *Star Trek: The Next Generation* music.

Sony Due November 17 is Sony Legacy's 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

A score album for *Armageddon* (Trevor Rabin) will be released at the time of the movie's video release.

Forthcoming from Sony Classical at the times of their respective movies are *Legend of the Pianist on the Ocean* (Ennio Morricone) and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Sony is preparing a 26CD box set, for May 1999 release, to celebrate the end of the millennium, featuring all kinds of music from the Sony-label catalogs. Didier Deutsch is assembling a soundtrack disc to be included in the box.

Coming for summer 1999 is a follow-up to John Williams and Itzhak Perlman's *Cinema Serenade* album, this one featuring great themes from 1940s films by Steiner, Waxman, Rózsa, V. Young, etc., many newly arranged by Williams.

Super Tracks Due December 1 is *The Sword and the Sorcerer* (David Whitaker). Also coming are two promotional releases with limited availability to collectors: a 2CD set of Arthur B. Rubenstein material (including *WarGames*), and *The Incredible Hulk* (Joe Harnell).

See www.supercollector.com.

TVT Due November 3 is a 4CD box set (with the discs also sold separately) of *Sci-Fi's Greatest Hits*, promoted in conjunction with the Sci-Fi Channel and containing both classic and contemporary material.

Due early 1999: *The Curve* (Shark/The Wild Colonials), *Beowulf*, *B. Monkey* (Luis Bacalov).

Varese Sarabande Released October 20 were *Soldier* (Joel McNeely), *A Portrait in Terror* (John Ottman's *Halloween H20* score), and *Superman* (new 2CD set recorded in Scotland, cond. John Debney). Due November 17: *Pleasantville* (Randy Newman), *The Siege* (Graeme Revell), *Young Hercules* (Joseph Lo Duca).

Pushed back to 1999 in Robert Townson's Film Classics series: 1) *Citizen Kane* (Bernard Herrmann, cond. Joel McNeely). 2) *Amazing Stories* (cond. Joel McNeely and John Debney), featuring main and end themes by John Williams, the Spielberg-directed episode score "The Mission" (Williams), and "Dorothy and Ben" (Georges Delerue). 3) *The Towering Inferno: Great Disaster Classics* (cond. Joel McNeely and John Debney), including 18 minutes from *The Towering Inferno*. 4) *Color, Rhythm and Magic: Classic Disney Instrumentals* (light jazz versions of various Disney songs, arranged by Earl Rose).

Coming from producer Bruce Kimmel on November 3 is a '90s TV themes album (Grant Geissman and His Band), featuring: *Ally McBeal*, *Seinfeld*, *Law and Order*, *Caroline in the City*, *Frasier*, *Oz*, *Dharma and Greg*, *The X-Files*, *Mad About You*, *ER*, *Buffy the Vampire Slayer*, *The Nanny*, *Touched by an Angel* and *Friends*.

Forthcoming for early 1999 in the Fox Classics series is *Bernard Herrmann at 20th Century Fox* (2CDs, almost entirely unreleased music).

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in fall 1998 or early 1999 for future release (cond. Richard Mills).

Virgin Coming October 20: *La Vita e Bella*. December 1: *Down in the Delta*.

Walt Disney Due November 17: *A Bug's Life* (Randy Newman). Due next May is *Tarzan* (Mark Mancina, songs). FSM



CD Set Sale (all Japanese, used unless noted)

*some scratches, do not affect play	
The Accidental Tourist (Williams) sealed	\$79
Bullitt (Schiffrin, SLC Club edition)	\$38
*Mountains of the Moon (M. Small)	\$19
Eva (Legrand) sealed	\$85
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Intervista (Piovani)	\$25
Dedicato Al Mare Egeo (Morricone)	\$45
Jean de Florette/Manon of the Spring (Petit, 37 tracks)	\$58
LP VINYL AUCTION (all Japanese) Please send your bids over the stated minimum bid. The highest bidder will be the winner. Min. Bid	
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Bible (Mayuzumi, Jap. only cover, mint)	\$32
La Lecon Particuliere (Lai, reissue, mint)	\$35
Revolver (Morricone, Jap. only cover, mint)	\$58
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Sailor Who Fell From Grace With the Sea (Mandel, Jap. only, mint)	\$58
Blue Wolf (TV) (Masaru Satoh, ex)	\$48
Salome (10") (Duning, '76 release, mint)	\$35
Great Film Themes of Ernest Gold (P. Newman cover, stereo, nm)	\$50
Concorde Affair (Cipriani, Jap. only, NM)	\$38
45s WITH PICTURE COVER AUCTION (two tunes each unless noted)	
La Tarantola del Ventre Nero (Morricone, nm)	\$38
Diciottenni Al Sole (Morricone, 4 tunes EP, ex)	\$38
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Estate Violenta (Nascimbene, ex)	\$28
Limbo (A. Kerr, nm)	\$20
Brief Encounter (C. Ornadel, Sophia Loren cover, ex)	\$25
War Wagon (Tiomkin, John Wayne cover, very good)	\$30
Flic Story (Bolling, Alain Delon cover, nm)	\$22
Diary of Anne Frank (Newman, with M. Perkins narration, nm)	\$38
Vera Cruz/Wagon Master (Friedhofer/S. Jones, 1 vocal each, ex)	\$40

FOR TRADE ONLY

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Le Petit Matin (Lai, top rare Jap. only LP, ex, fold-out cover)
God's Little Acre (Bernstein, '58 release with Jap. only cover artwork, ex)
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NEXT DEADLINES

December Vol. 3, No. 10—November 6.
January, Vol. 4, No. 1—December 4.

Film Music Live Around the World



JERRY GOLDSMITH will be at the Ninth Annual International Meeting of Film and Scenic Music in Seville, Spain, to conduct the Real Orquesta Sinfónica de Sevilla in two concerts, one of music by Bernard Herrmann (on November 4) and one of his own music (on November 7). Both concerts will be held at the Teatro de la Maestranza in Seville; ph: 34 5 422-6573. (The conference will also present another film music concert on November 2, conducted by Leo Brouwer.)

Goldsmith is touring Japan for the first time, conducting concerts of his music on December 11 (in Yokohama) and December 16 (in Tokyo). The program includes: *Fanfare for Oscar*, *Star Trek V*, *Motion Picture Medley (The Sand Pebbles, Chinatown, A Patch of Blue, Poltergeist, Papillon, Basic Instinct, The Wind and the Lion)*, *L.A. Confidential*, *Rambo/Total Recall*, *Rudy/Hoosiers*, *Capricorn One*, *Alien*, *Twilight Zone: The Movie*, *Air Force One*, *Gremlins*, *Planet of the Apes*, *Small Soldiers*, *Mulan*, *Forever Young* and the *Generals Suite (MacArthur, Patton)*.

Goldsmith will celebrate his 70th birthday next year by giving three concerts with the Royal Scottish National Orchestra: February 20: Glasgow Royal Concert Hall (box office: 0141-287-5511); February 27: Edinburgh Festival Theatre (0131-529-6000); and February 28: Aberdeen Music Hall (0122-464-1122). See the RSNO's site at

<http://www.rsno.org.uk>.

Goldsmith will also conduct a concert at the Barbican in London on March 5.

ENNIO MORRICONE will conduct concerts of his music to celebrate his 70th birthday on November 7, 8, 9 and 10, at the Auditorio di Santa Cecilia, Via della Conciliazione 4, Rome. The 90-minute concerts (the same program each night) will be broken into five parts (westerns, gangster films, etc.), performed by the Academia di Santa Cecilia orchestra and choir (160 pieces in all). Morricone's actual birthday is November 10. Contact the box office at +39 06 393-87297.

Also planned for Rome in November is a performance of *Richard III*, the silent film for which Morricone has composed a new score (CD on Sony), with the Maestro conducting.

MAURICE JARRE will conduct concerts of his music in Spain (Orchestra Simfónica de Barcelona i Nacional de Catalunya) on November 5, 6 and 7.

JAMES HORNER's *Titanic* tour struck an iceberg before it was even out of port: the opening concert at the Hollywood Bowl in August was canceled due to a lack of ticket sales and the high cost of the production, which was to

include a replica of the ship on-stage. Facing the prospect of an overbudget concert playing to an under-sold Bowl, Sony Classical pulled the plug.

LALO SCHIFRIN

Upcoming concert appearances for Lalo Schifrin include film music concerts on November 21 in Cordoba, Argentina, and on November 25, Luna Park, Buenos Aires, Argentina, the latter with vocalists Dee Dee Bridgewater and Julia Migenes. Schifrin will conduct a Latin Jazz Meets the Symphony concert at Royce Hall, UCLA on December 12. See www.schifrin.com.

ELMER BERNSTEIN

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor.

SEATTLE CHORAL COMPANY

(cond. Fred Coleman) will present a "Composers of the Cinema" concert on February 27, 1999, at the Benaroya Concert Hall, in downtown Seattle. The concert will feature music from *Jesus of Nazareth* (Jarre), *1492* (Vangelis), *The Mission* (Morricone), *The Hunt for Red October* (Poledouris), *Edward Scissorhands* (Elfman), *The Lion in Winter* (Barry), *Much Ado About Nothing* (Doyle) and the Seattle premiere of "Itaipú" by Philip Glass. Call 206-363-1100, or see www.wolfenet.com/~scc.

■ ■ ■
The following are concerts featuring film music pieces as part of their programs. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

Don't be an idiot! Due to the lead time of this magazine, it is possible some of this information is too late to do any good. Always confirm the concert with the orchestra's box office!

Alabama November 15, Birmingham Bloomfield s.o.; *Huckleberry Finn* (Waxman).

California November 20, 21, Pacific Sym., Santa Ana, cond. Richard Kaufman; *Johnny Belinda* (Steiner), *Young Frankenstein* (Morris), *Addams Family Values* (Mizzy/Shaiman).

December 5, Pacific Sym., Santa Ana; *Miracle on 34th Street* (Mockridge).

Colorado November 6, 7, Colorado s.o., Denver, cond. John Mauceri; *Sunset Blvd.*, *A Place in the Sun*, *Dr. Jekyll* (Waxman), *Vertigo* (Herrmann), *Laura* (Raksin).

Delaware October 30, 31, November 1, Delaware s.o., Wilmington; *Psycho* (Herrmann), *Body Heat* (Barry), *King Kong* (Steiner), *Dr. Jekyll* (Waxman).

Florida October 31, Boca Pops, Boca Raton; "Unchained Melody" (North), *Psycho* (Herrmann), *Addams Family Values* (Mizzy/Shaiman).

November 17, 18, Boca Pops; *Vertigo*, *Psycho*, *North by Northwest* (Herrmann).

December 8, 17, 27, Florida Orch., Tampa; Currier & Ives (Herrmann concert work).

January 3, 14, Florida Phil., Ft. Lauderdale; *Star Trek* TV theme (Courage), *Star Trek V* (Goldsmith), *The Boy Who Could Fly* (Broughton), *Around the World in 80 Days* (V. Young).

Hawaii October 31, Honolulu s.o.; *X-Files* (Snow)

Illinois October 31, Wake Forest s.o.; *Psycho* (Herrmann).

October 31, Northern Illinois Univ., DeKalb; *The Omen* (Goldsmith).

Indiana November 1, South Bend s.o.; *Sleuth* (Addison).

December 16, Northwest Indiana s.o., Meunster; *The Holly and the Ivy* (M. Arnold).

Kansas December 6, Fort Hays s.o.; *Lawrence of Arabia* (Jarre).

Maine October 30, Portland s.o.; *Psycho* (Herrmann).

Maryland October 31, Baltimore s.o.; *Psycho* (Herrmann).

Michigan November 8, Southwest Michigan s.o.; *King Kong* (Steiner), *Hatari!* (Mancini).

November 15, Birmingham Bloomfield s.o., Grosse Point Woods; *Huckleberry Finn* (Waxman).

Minnesota November 22, Buffalo Community Orch., Rochester; *The Magnificent Seven* (Bernstein).

Missouri October 30, St. Louis; *Ghostbusters* (Bernstein), *X-Files* (Snow).

New Mexico October 31, New Mexico s.o., Albuquerque; *Psycho* (Herrmann).

New York October 30, Utica s.o.; *Bride of Frankenstein* (Waxman).

Pennsylvania October 31, Erie Phil.; *Ghostbusters* (Bernstein). November 1; Philadelphia Classical s.o., Marion; *Addams Family* (Mizzy).

December 31, Redding s.o., Redding; *Witness* (Jarre).

South Dakota October 31, Black Hills s.o., Rapid City; *X-Files* (Snow), *Body Heat* (Barry), *Wizards & Warriors* (Holdridge), *Transylvania 6-5000* (Holdridge).

Tennessee October 30, 31, Nashville s.o.; *Mission: Impossible* (Schiffrin).

October 31, Memphis, s.o.; *Twilight Zone: The Movie* (Goldsmith).

December 18, 19, Memphis s.o.; *It's a Wonderful Life* (Tiomkin), *A Christmas Carol* (Waxman).

Texas October 30, Midland Odessa s.o., Midland; *Philadelphia Story* (Waxman).

October 30, 31, November 1, Dallas s.o., cond. Richard Kaufman; *Poltergeist*

(Goldsmith), *Twilight Zone: The Movie* (Goldsmith), *Twilight Zone* TV theme (Constant), *Transylvania 6-5000* (Holdridge), *Addams Family Values* (Shaiman), *Psycho* (Herrmann), *Young Frankenstein* (Morris).

December 6, Bay Town s.o.; *Miracle on 34th Street* (Mockridge).

Utah October 30, Utah s.o.; *Addams Family* (Mizzy), *Bride of Frankenstein* (Waxman), *Dr. Jekyll* (Waxman), *Psycho* (Herrmann).

Virginia December 6, 13, Mt. Vernon Chamber Orch., Alexandria; Sinfonietta for Strings and Timpani (Waxman).

Canada October 31, Regina s.o.; *Psycho*, *Vertigo*, *Marnie* (Herrmann), *The Lady Vanishes* (Louis Levy, Cecil Milner).

November 5, 6, 7, Kitchner Waterloo s.o., Ontario; *Lost Weekend* (Rózsa), *Perry Mason* (F. Steiner).

France November 27, 28, Orchestra Nationale de Basse, Normandy; *Psycho* (Herrmann).

Germany November 1, German National Theatre, Weimar; *Basic Instinct* (Goldsmith), *Psycho* (Herrmann).

November 19, 20, North German Radio Orchestra, Hamburg; *Humoresque* (Waxman)—recreation of violin soloist Nadja Salerno-Sonnenberg's Nonesuch CD, with film.

November 27, Dusseldorf s.o., cond. John Mauceri; *Around the World in 80 Days* (Young), *Carmen Fantasy* (Waxman), *Taras Bulba* (Waxman), *Lawrence of Arabia* (Jarre).

Japan October 30, Cincinnati s.o., Japan tour, Tokyo, cond. Erich Kunzel; *Mission: Impossible* (Schiffrin), *Lawrence of Arabia* (Jarre), *The Magnificent Seven* (Bernstein), and much more.

For a list of silent film music concerts, see www.cinemaweb.com/lcc.

Compose Yourself!

Breaking Score News

Psyched-Up Danny Elfman is recording Bernard Herrmann's original cues for *Psycho* with a slightly larger orchestra for the Gus Van Sant-directed remake of the film. By and large the score is the same as it was for the 1960 original, but Elfman is shortening some cues by a few seconds, and lengthening others, in order to fit the new timings. He is also adapting a few cues for scenes which did not have music in the original film, but which require it in the remake.

Magic Trick Alan Silvestri recorded a last-minute replace-

ment score to *Practical Magic* the weekend of October 3—cutting it close, as the film was released on October 16.

However, excerpts from the rejected Michael Nyman score were included on the CD from Warner/Sunset (otherwise containing songs), since the album was produced prior to the change in composers.

Wing Commander, Over Kevin Kiner is now scoring the film version of the popular video game, *Wing Commander*, with themes by David Arnold (similar to how the two scored *The Visitor* for TV). Initial composer Richard Gibbs backed out due to logistical problems in recording in Europe.

Upcoming Film Assignments by Composer

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Working@filmscoremonthly.com

Mark Adler *The Apartment Complex*.

Eric Allaman *Breakfast with Einstein*, *True Heart*, *Midnight Blue*.

John Altman *Legionnaire* (Jean-Claude Van Damme), *Little Voice* (Michael Caine), *Town and Country* (Warren Beatty, Diane Keaton, d. Peter Chelsom).

Craig Armstrong *Best Laid Plans*.

Jay Asher *Romantic Moritz* (Prosperity Pictures, Casper Van Dien).

Luis Bacalov *B. Monkey*, *It Had to Be You* (romantic comedy).

Angelo Badalamenti *A Story of a Bad Boy* (co-composed with Chris Hajian), *Arlington Road*.

Lesley Barber *History of Luminous Motion* (Good Machine), *Mansfield Park* (Miramax).

Nathan Barr *Hair Shirt* (Neve Campbell).

John Barry *Dancing About Architecture* (Miramax, Sean Connery, Gillian Anderson, Anthony Edwards, d. Willard Carroll).

Steve Bartek *Circle Vision* (Disneyland attraction).

Tyler Bates *Denial*.

Chris Beck *Thick as Thieves* (Alec Baldwin), *The Alarmist* (Stanley Tucci), *Coming Soon* (Mia Farrow).

Marco Beltrami *The Florentine*, *The Faculty* (d. Robert Rodriguez), *Deep Water* (d. Ole Bornestad).

Elmer Bernstein *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Peter Bernstein *Susan's Plan*.

Edward Bilous *Minor Details*.

Chris Boardman *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell *Dad Savage*, *Perdita Durango*, *Alien Love Triangle*, *Warzone* (d. Tim Roth), *A*

Midsummer Night's Dream (replacing Wojciech Kilar).

Christopher Brady *Castle in the Sky* (Disney animated), *Kiki's Delivery Service* (Disney animated), *Hal's Birthday*.

Michael Brook *Affliction* (d. Paul Schrader).

Bruce Broughton *Fantasia Continues* (transitions), *Jeremiah* (TNT biblical epic, theme by Morricone).

Carter Burwell *The Hi-Lo Country* (d. Stephen Frears, Woody Harrelson), *Velvet Goldmine* (glam-rock pseudo documentary, Ewan McGregor), *Mystery Alaska* (Disney), *The Corruptor* (Chow Yun Fat, Mark Wahlberg).

Sam Cardon *Mysteries of Egypt* (IMAX, Omar Sharif).

Wendy Carlos *Woundings*.

Terry Castellucci *Big Daddy* (formerly *Guy Gets Kid*, Adam Sandler).

Jay Chattaway *Whispers* (Disney).

Stanley Clarke *Down in the Delta* (d. Maya Angelou), *Marciano*.

Alf Clausen *Gabriella*.

George S. Clinton *Austin Powers 2*.

Ray Colcord *Heartwood* (Jason Robards).

Eric Colvin *Setting Son* (d. Lisa Satriano).

Bill Conti *The Real Macaw*, *Winchell* (d. Paul Mazursky, HBO), *Inferno* (Jean-Claude Van Damme).

Michael Convertino *Where's Marlowe*.

Stewart Copeland *Very Bad Things*.

John Corigliano *The Red Violin* (Samuel L. Jackson).

Stephen Cullo *Belly* (Artisan Entertainment).

Burkhard Dallwitz *Supernova* (d. Walter Hill, sci-fi, MGM).

Mychael Danna *8 Millimeter* (d. Joel

- Schumacher) *Regeneration*, *Ride with the Devil* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).
- Mason Daring** *50 Violins* (Wes Craven).
- Shaun Davey** *Waking Ned Devine*.
- Don Davis** *Matrix* (d. The Wachowski Bros.).
- Loran Alan Davis** *The Last Prediction* (independent), *Retribution* (d. Richard Van Vleet).
- John Debney** *My Favorite Martian*, *I Won't Be Home for Christmas* (Disney), *Dick*, *Elmo in Grouchland*, *Inspector Gadget*.
- Joe Delia** *Time Served*.
- Alexandre Desplat** *Restons Groupes*.
- Pino Donaggio** *Up in the Villa* (Kristin Scott-Thomas).
- Patrick Doyle** *East and West* (d. Regis Wargnier).
- Anne Dudley** *American History X* (New Line), *Pushing Tin* (d. Mike Newell).
- John Du Prez** *Labor Pains*.
- The Dust Bros.** *Orgazmo*, *Fight Club* (d. David Fincher).
- Randy Edelman** *Ed TV* (d. Ron Howard).
- Steve Edwards** *The Patriot* (Steven Seagal).
- Danny Elfman** *Psycho* (Gus Van Sant, adapting Bernard Herrmann's original score), *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi), *Civil Action* (d. Steven Zaillian), *Hoof Beat* (Black Stallion-type movie), *Legend of Sleepy Hollow* (d. Tim Burton).
- Stephen Endelman** *Finding Graceland*.
- Evan Evans** *Table for One* (Rebecca De Mornay).
- Shayne Fair & Larry Herbstritt** *Tequila Bodyshot*.
- George Fenton** *Living Out Loud* (formerly *The Kiss*, replacing Mervyn Warren), *You've Got Mail* (d. Nora Ephron), *Ghostbusters III*, *Bedazzled*.
- Frank Fitzpatrick** *Lani Loa* (Zoetrope).
- Mick Fleetwood** *14 Palms*.
- David Michael Frank** *Rhapsody in Bloom* (Penelope Ann Miller).
- John Frizzell** *I Still Know What You Did Last Summer*, *Office Space* (d. Mike Judge).
- Michael Gibbs** *Gregory's Girl 2*.
- Richard Gibbs** *Music from Another Room*, *Book of Stars*, *Muppets in Space*.
- Elliot Goldenthal** *In Dreams* (d. Neil Jordan), *Titus* (Shakespeare, d. Julie Taymor).
- Jerry Goldsmith** *Star Trek: Insurrection* (d. Jonathan Frakes), *The 13th Warrior*, *The Mummy*, *The Hollow Man* (d. Paul Verhoeven).
- Joel Goldsmith** *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith), *Heatwave* (UPN TV-movie, sci-fi).
- Mark Governor** *Blindness* (d. Anna Chi).
- Paul Grabowsky** *Noah's Ark* (Jon Voight, miniseries).
- Harry Gregson-Williams** *Earl Watt* (Pate Bros.).
- Andrew Gross** *Be the Man* (MGM, Super Dave movie).
- Larry Groupé** *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).
- Chris Hajian** *Ten Benny*.
- Richard Hartley** *All the Little Animals* (U.K. independent), *Peter's Meteor*, *Rogue Trader*, *Alice in Wonderland* (Hallmark miniseries).
- Richard Harvey** *Captain Jack* (Bob Hoskins), *The Last Governor*.
- Todd Hayden** *Legend of Pirates Cove*, *The Crown*.
- John Hills** *Abilene*.
- David Hirschfelder** *Elizabeth*.
- Lee Holdridge** *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*.
- James Newton Howard** *Snow Falling on Cedars* (d. Scott Hicks), *Mumford* (d. Lawrence Kasdan).
- James Horner** *Mighty Joe Young*.
- Richard Horowitz** *Three Seasons* (Harvey Keitel).
- Steven Hufsteter** *Mascara* (independent).
- Soren Hyldgaard** *The Other Side* (d. Peter Flinth), *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).
- Mark Isham** *Free Money* (Marlon Brando comedy), *At First Sight* (Val Kilmer, Mira Sorvino), *Rocket Boys* (Universal), *Varsity Blues* (Paramount).
- Alaric Jans** *The Winslow Boy* (David Mamet).
- Adrian Johnston** *The Debt Collector*.
- Trevor Jones** *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Rescue Me* (formerly *Molly*, Elizabeth Shue), *Notting Hill* (Hugh Grant), *Animal Farm* (d. John Stephenson).
- Jan A.P. Kaczmarek** *Aimee and the Jaguar* (Germany, d. Max Faerberboeck), *Lost Souls*.
- Brian Keane** *New York* (Ric Burns, epic documentary), *The Babe Ruth Story* (HBO).
- Rolfe Kent** *Election*, *Don't Go Breaking My Heart* (Anthony Edwards), *Oxygen*, *The Theory of Flight* (Helena Bonham-Carter, Kenneth Branagh).
- William Kidd** *The King and I* (Morgan Creek, animated).
- Kevin Kiner** *Wing Commander* (sci-fi).
- Robbie Kondor** *Happiness* (d. Todd Solondz).
- Brian Langsbard** *First of May* (independent), *Frozen* (Trimark).
- Russ Landau** *One Hell of a Guy*, *Nowhere Lane*.
- Chris Lennertz** *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).
- Michael A. Levine** *The End of the Road* (d. Keith Thomson), *The Lady with the Torch* (Glenn Close, d. David Heeley).
- Daniel Licht** *Splendor* (d. Gregg Araki).
- Frank London** *On the Run*, *Sancta Mortale*, *The First Seven Years*.
- Mader** *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*, *Row Your Boat*, *Claudine's Return*.
- Mark Mancina** *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).
- Hummie Mann** *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.
- David Mansfield** *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).
- Anthony Marinelli** *God Said Ha!* (Julia Sweeney), *Gideon's Web*, *Seed*.
- Jeff Marsh** *Burning Down the House*, *Wind River* (Karen Allen).
- Phil Marshall** *Rupert's Land*, *Gotta Dance*, *Kiss Toledo Goodbye*.
- Brice Martin** *Depths of Grace*, *Eating L.A.*
- Cliff Martinez** *Wicked* (d. Michael Steinberg).
- Dennis McCarthy** *Letters from a Killer* (d. David Carson).
- John McCarthy** *Boy Meets Girl*.
- Mark McKenzie** *Durango* (Hallmark Hall of Fame),
- Dollar for the Dead* (Turner).
- Joel McNeely** *Virus*, *Zack and Reba* (independent), *Soldier* (Kurt Russell).
- Gigi Meroni** *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attraction*.
- Cynthia Millar** *Brown's Requiem*.
- Randy Miller** *Ground Control*.
- Sheldon Mirowitz** *Say You'll Be Mine* (Justine Bateman), *Autumn Heart* (Ally Sheedy), *Outside Providence* (Alec Baldwin).
- Charlie Mole** *An Ideal Husband* (Minnie Driver).
- Fred Mollin** *The Fall*.
- Ennio Morricone** *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).
- Deborah Mollison** *Simon Magus* (Samuel Goldwyn).
- Mark Mothersbaugh** *Rugrats: The Movie*, *Rushmore* (Disney).
- Roger Neill** *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight*.
- Ira Newborn** *Pittsburgh* (Universal).
- David Newman** *Broke Down Palace*, *Never Been Kissed* (Drew Barrymore).
- Randy Newman** *Pleasantville*, *A Bug's Life*, *Toy Story 2*.
- Thomas Newman** *Meet Joe Black* (Brad Pitt), *The Green Mile* (Tom Hanks, d. Frank Darabont).
- Michael Nyman** *Ravenous* (co-composed with Damon Albarn).
- John Ottman** *Goodbye Lover*, *Cruel Intentions* (Sarah Michelle Gellar), *Lake Placid*.
- Van Dyke Parks** *Noah* (d. Ken Kwapis), *My Dog Skip*.
- Shawn Patterson** *The Angry Man*.
- Jean-Claude Petit** *Messieurs les enfants*, *Le Complot d'Aristotele*, *Sarabo*, *Desire*, *Sucre Amer*.
- Nicholas Pike** *Delivered*.
- Robbie Pittelman** *A Killing*, *The Dry Season* (independent).
- Nicola Piovani** *Life Is Beautiful* (concentration camp comedy).
- Michael Richard Plowman** *Laser Hawk* (Mark Hamill, Canada), *The Wild McLeans* (western), *Tom Swift* (3D animated, Dana Carvey), *Noroc* (France).
- Steve Porcaro** *A Murder of Crows* (Cuba Gooding, Jr.).
- Rachel Portman** *Beloved* (d. Jonathan Demme), *The Other Sister* (Disney).
- John Powell** *Endurance* (documentary).
- Zbigniew Preisner** *Dreaming of Joseph Lees*, *Jacob the Liar* (Robin Williams, WWII drama).
- Trevor Rabin** *Frost* (Warner Bros.), *Enemy of the State* (Jerry Bruckheimer).
- Robert O. Ragland** *Lima: Breaking the Silence* (Menahem Golan).
- Alan Reeves** *To Walk with Lions*.
- Graeme Revell** *The Siege* (d. Ed Zwick, Bruce Willis), *Hairy Bird*, *Three to Tango*, *Idle Hands*.
- David Reynolds** *Jaybreaker* (Sony), *Warlock*.
- Stan Ridgway** *Melting Pot* (d. Tom Musca, Cliff Robertson), *Error in Judgment* (d. Scott Levy, Joe Mantegna), *Spent* (d. Gil Cates Jr., Rain Phoenix).
- David Robbins** *Savior* (Dennis Quaid), *The Cradle Will Rock* (d. Tim Robbins).
- J. Peter Robinson** *Waterproof* (Lightmotive).
- Craig Safan** *Splitville* (comedy).
- Lalo Schiffrin** *Something to Believe In* (love story),
- Tango*.
- Gaili Schoen** *Deja Vu* (independent).
- John Scott Shengar** *The Long Road Home*, *Married 2 Malcolm* (U.K. comedy).
- Marc Shaiman** *The Out of Towners*, *Patch Adams* (Robin Williams), *Kingdom of the Sun* (Disney animated), *Story of Us* (d. Rob Reiner).
- Theodore Shapiro** *Six Ways to Sunday* (Debbie Harry, Isaac Hayes), *The Prince of Central Park* (Kathleen Turner, Harvey Keitel).
- Shark** *The Curve* (d. Dan Rosen), *Me & Will* (Patric Dempsey, Seymour Cassel).
- David Shire** *Rear Window* (Christopher Reeve, Hallmark).
- Howard Shore** *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).
- Lawrence Shragge** *Frontline* (Showtime).
- Rick Silanskas** *Hoover* (Ernest Borgnine).
- Alan Silvestri** *Holy Man* (comedy).
- Marty Simon** *Captured*.
- Mike Slamer & Rich McHugh** *Shark in a Bottle*.
- Michael Small** *Elements* (Rob Morrow).
- B.C. Smith** *The Book of Stars* (Mary Stuart Masterson), *The Mod Squad* (MGM).
- Neil Smolar** *The Silent Cradle*, *Harper's Ferry*, *Treasure Island*, *A Question of Privilege*, *The Viking Saga* (documentary), *The Art of Conversation*, *Toward the Promised Land*, *Creatures of the Sun*.
- Curt Sobel** *Cool Dry Place* (replacing Mike Mills).
- Darren Solomon** *Lesser Prophets* (John Turturro).
- Michael Tavera** *Girl*, *Excellent Cadavers* (HBO), *One Special Delivery* (Penny Marshall).
- Joel Timothy** *Waiting for the Giants*.
- Colin Towns** *Vig*.
- John Trivers, Elizabeth Myers** *Norma Jean, Jack and Me*.
- Ernest Troost** *One Man's Hero* (Tom Berenger), *The Island of Skog* (animated).
- Tim Truman** *Boogie Boy*.
- Brian Tyler** *Final Justice*, *A Night in Grover's Mill*, *The Forbidden City* (d. Lance Mungia).
- Chris Tyng** *Bumblebee Flies Away*.
- Steve Tyrell** *Twenty Dates*.
- Joseph Vitarelli** *Mickey Blue Eyes* (Castle Rock).
- Don Was** *American Road* (IMAX).
- Wendy & Lisa** *Foolish*.
- Nigel Westlake** *Babe: Pig in the City*.
- Michael Whalen** *One Hell of a Guy* (replacing Russ Landau), *Personals*.
- Alan Williams** *Angels in the Attic*, *Mark Twain's America* (3D IMAX, Sony Pictures).
- David Williams** *The Day October Died*, *Wishmaster 2*.
- John Williams** *Stepmom* (d. Chris Columbus), *Star Wars: Episode One The Phantom Menace* (d. George Lucas), *Memoirs of a Geisha* (d. Steven Spielberg).
- Debbie Wiseman** *Tom's Midnight Garden*.
- Peter Wolf** *Widows* (German, animated).
- Gabriel Yared** *Message in a Bottle* (Kevin Costner), *The Talented Mr. Ripley* (Matt Damon, d. Anthony Minghella).
- Christopher Young** *Judas Kiss* (Emma Thompson), *Entrapment* (Sean Connery).
- Hans Zimmer** *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Malick), *A Taste of Sunshine*. FSM

MAIL BAG

READER
RANTS &
FEEDBACK

Composers We Love to Hate?

I must congratulate you on your fine job of keeping such a wonderful magazine in circulation. I have enjoyed every action-packed issue and I was amazed by all the information crammed into each one. Your magazine was the first I subscribed to and it is the most complete magazine on film scores I have read. There is one flaw/opinion stated in the magazine, though, that has bothered me for many months.

In Vol. 3, No. 2, your editorial comments on Philip Glass were interesting, but the phrases that make me red in the face are sentences such as these: "By the way, the three must un-influential composers of the past 15 years are James Horner, for his relentless creation of pastiche without form; Danny Elfman, for his reinvention of past film music eccentricities within his own formalized style; and Hans Zimmer, for integrating popular music—both rhythms and instruments—into traditional structures."

I cannot help it any longer; I have read two full interviews of Zimmer being brutally bashed. These composers have been given no credit and their own figure in the composing society has been smashed and torn apart because of only *one thing!* They compose music that is not acceptable to the ears of people who lived yesterday. We can all rave and rant about Bernard Herrmann and the great composers of the early generations of film scoring, but the point is, they are being replaced when they die by a whole new generation of composers. Nothing is accomplished when we complain about today by comparing it with the past. These endless comments of hatred have destroyed these good composers' reputations to a lot of people who are just getting introduced to soundtrack music. Zimmer, Horner and Elfman are just as much musicians as John Scott, Jerry Goldsmith, John

Williams and the like.

Yet, many segregate them into the unworthy category and I have heard, seen and read that you, the editor of this magazine, do the same. What I am finding is that this magazine is largely biased, and it displays the opinion of the editor solely. You have never interviewed Horner in one of your magazines and this is not good. It is my opinion/belief that a good magazine and its editing staff should be neutral to all influences and put the information on the page how it is. Zimmer, Horner and Elfman have all paid their dues, and their music does sell in stores! There are many people who rave about Horner and Zimmer's music, and if they are as bad as you say they are, why are people listening to them and not Bernard Herrmann, or John Barry?

Right now I look at your magazine as an information key only, and I share some of your opinions in the magazine but not most. I am a young soundtrack enthusiast and have only been listening to soundtracks for about 4-5 years; the first soundtrack that ever got me started in this mad business was James Horner's *Glory*. I realize that music speaks to all people in different ways, but I would like to see the bashing cut down or out a bit—maybe not out of the mail bag section, but from you directly would be appreciated.

PS. I think you could redeem yourself by actually meeting the man you hate so much. Do an interview—it would please the Horner fans that you have left in the dark all this time.

Alan Graham
4800 Newbold Rd
Center Point IA 52213

This is going to be the shortest explanation ever: the actual quote from Lukas's editorial is "...by the way, the three most influential composers of the last 15 years are..."—that's "influ-

ential," not "un-influential." Hey, we are praising these guys!

It's a little hard to keep editorializing off of the editorial page, or the review sections and mail bag, but at FSM we believe wearing our prejudices on our sleeve is the honest way to go. It won't be reflected in our reporting—unless we absolutely can't help it.

We would love to interview James Horner, but all our requests to speak to him have been denied. This is a shame because we would love to hear what he has to say.

Deserving of Praise

In response to Gary Kester's letter (Vol. 3, No. 6), my so-called "blind adoration" of James Horner's music still stands. I have a strong emotional tie to his works. Can't someone prefer Bach to Beethoven? From 1960-1980 my favorite composers were Jerry Goldsmith and Elmer Bernstein. After the film score decline in the 1980s I began to



tune out. Then I saw *Glory*. Prior to that film, Horner was unnoticeable to my ears.

As for doing him any favors, I have read mostly negative comments since I first subscribed to FSM, and I was simply tired of all the bad press. People can write in all they like about composers "cribbing" from other films but even the late, great Alex North was guilty of it. Anyone who listens to the main title of *Cheyenne Autumn* would

swear they were hearing *Spartacus*. Why hold that against Mr. Horner? This is just one example. Any film score buff can come up with many more examples.

I won't deny that JH is in a bit of a rut right now, and yes there are several tracks of his I am not fond of. I did not like *Jade*, and *The Pelican Brief* had only one decent theme, played over the end title. Both *Man Without a Face* and *Courage Under Fire* I found unmemorable. However, I was delighted to see him win the Oscar for *Titanic* (he seemed appropriately modest to me), even though I feel it is not his best effort. I would have awarded him the Oscar for *Field of Dreams* or *Apollo 13*. In that vein I would have given Jerry Goldsmith the Oscar for *The Sand Pebbles* or *Patton* instead of *The Omen*. And Elmer Bernstein should have won for *The Magnificent Seven* and Ennio Morricone for *The Mission*.

Maybe a composer of any music is only capable of a dozen or so truly great works. Maybe that is all one can expect. What is it about this person that arouses such ire and such loyalty? This could go on and on!

Deborah Young
Kitchener, Ontario
Canada

The line must be drawn... here!

License to Be Thrilled

I happened to be watching TBS and the "best" James Bond film, *Goldfinger*, came on. It brought back many memories, especially the outstanding soundtrack. And that led

to my first soundtrack experience: I had just finished watching *Goldfinger* for the first time. I was in my second high school year, and I was captivated by every aspect of the movie. The hero was great (I had read all the novels available to date), the plot fascinating, the action fast-paced, the timing perfect, and my first experience with film music stirring.

The second and third time I saw the film (in the theater), I

found myself looking forward to the beautiful music that Mr. Barry composed during the "Alpine Drive," and the several hints at the James Bond theme. Everything about the movie was riveting, so when I saw the soundtrack available, I just had to pick it up, and that started a 38-year hobby (and obsession).

Remember, that was 1965, and finding soundtracks wasn't easy. I knew I wanted to collect all the Bond music, so I had some decisions to make. I talked my sisters into splitting the initial entry fee to the Columbia

Record Club. And I made the decision to order the album *From Russia with Love* in mono because it saved one or two dollars.

Anyway, that led to my next "hero," and I bought all the soundtracks to the spaghetti westerns, and I've been hooked on thousands of soundtracks (both LPs and CDs) since.

Brian J. Conrad
105 South Madison
Lake Mills WI 53551-1662

Label X Filed

Would you kindly appraise your readers of the following in your next Mail Bag:

1) Label X Germany: Fifth Continent has notified our German licensee that we have withdrawn permission for them to use our copyrighted Label X (logo) and trademark (name). The German licensee continues to breach the contract with its unauthorized use on CD product manufactured by them, and we have notified them that legal proceedings will commence.

2) *Taxi Driver*: The original soundtrack was conducted in its entirety by Jack Hayes, a fact which is missing from the credits on the new Arista CD. Herrmann explained to me over the telephone on 23rd December, 1975 that he remained in the recording booth during all of the sessions, except for an occasional visit to discuss a point of performance with some of the players (the timpanist, for example). It is wonderful to have this recording properly sequenced after all these years. A real treasure.

John Steven Lasher, *Fifth Continent*
18 Malvern Road
Leura NSW 2780, Australia

Herrmann passed away shortly after the *Taxi Driver* sessions were completed, on December 24, 1975. See the essays about the film and score, FSM Vol. 3, No. 7.

Adventures with Poseidon

Thanks for the *Paper Chase/Poseidon* CD. These discs are worth waiting for. The sound on *Poseidon* was disappointing, but that just underlines the importance of getting this music onto disc before the elements deteriorate further. I wonder whether Williams was part of the studio orchestra that recorded Friedhofer's score for *The Sun Also Rises*. Its opening brass fanfare is remarkably similar to that of *Poseidon*. For that matter, Williams seems to have studied and adopted many technical aspects of Friedhofer's approach to scoring and orchestration.

I was surprised that the excellent liner notes on your latest disc made no mention of the pretty obvious connection between the *Paper Chase* love theme and the theme from *Valley of the Dolls*. I have trouble separating the two myself.

The *Conrack* main title by itself was worth the cost of the entire disc. I was particularly delighted by the previously unheard opening passage. To your list of Americana Williams scores in this vein, I'd definitely add *Rosewood*. The great thing about this piece is its slow, steady build—one of JW's unique strengths.

Any chance of *Towering Inferno* paired with *Cinderella Liberty* for your next JW disc? The two LPs would fill out a CD nicely. Seems like you would've opened with *Inferno/Poseidon* if this was possible, though...

Robert Loren Fleming
Phoenix, Arizona



We are releasing our Silver Age discs primarily in the order of which material becomes available to us. Sadly, *The Towering Inferno* is not a possibility at the moment. I never noticed the similarity between *The Paper Chase* and *Valley of the Dolls*, but now that I think of it, it's striking—and logical, considering the collaborations Andre Previn and John(ny) Williams undertook.

I had to write after reading some of the jerky things going on in your [website] message board. I want to let you know that you are doing a fantastic job both on the magazine/web site and in producing the Silver Age Classics. I am so grateful for all the wonderful things you all have done for us soundtrack fans.

Not only have you made my hobby so much more enjoyable and informative with *Film Score Monthly*, but you produced the one album I've been waiting for since 1972. *The Poseidon Adventure* was the first soundtrack I can remember wishing to purchase after seeing a movie.

We geeks can be strange people. I know; I've been a major *Trek*, *Bond*, and comic book geek (to name but three) for as long as I can remember, and it always amazed me when I would run into the "Power Geek" types at conventions or comic book stores or college. It seemed as if these

people existed solely to tell me and others that either (1) we were wrong or misinformed on whatever subject we were discussing and they had the real knowledge, or (2) to insult us or speak condescendingly if we did manage to prove our point. Whatever it was, as long as we knew "they were the authority."

It took me a few years to realize that these people were the true losers of fandom: people with so little self-respect and feelings of personal power that they had to "take" it from whomever was around them by baiting them into arguments, or trying to get them to lose their temper just to fuel some loser power trip. This is what is happening on your message board, too.

I wanted to let you know that there are fans out here who appreciate what you go through each month to promote this hobby while trying to make a living at it in the process.

Michael Hagen
Address Withheld

Thanks, Michael. Folks, if you want to experience the fully interactive furor of the FSM mail bag, see the message board at our web site: <http://www.filmscoremonthly.com/> message-board.

READER ADS

FOR SALE OR TRADE

Michael Contreras (1718 Willowbend, Deer Park TX 77536; 281-478-4715; muyslayer@aol.com) has the following CDs for sale: *Apollo 13* (J. Horner, authentic promo, \$125), *SpaceCamp* (J. Williams, \$150), *King of Kings* (M. Rózsa, Sony, \$75), *The Bear* (P. Sarde, \$50), *Inchon* (J. Goldsmith, \$50), *El Cid* (M. Rózsa, Sony, \$50), *The Saint of Fort Washington* (J.N. Howard, \$25), *And the Band Played On* (C. Burwell, \$20), *Avalon* (R. Newman, \$35), *Awakenings* (R. Newman, \$35), *Brainstorm* (J. Horner, \$30), *Curly Sue* (G. Deleue, \$25), *Dave* (J.N. Howard, \$20), *The Good Son* (E. Bernstein, \$30), *Miracle Mile* (Tangerine Dream, \$20), *Lonesome Dove* (B. Poledouris, \$25), *Paperhouse* (H. Zimmer, \$30), *The Rapture* (J. Newman, \$35), *The Robe* (A. Newman, \$15), *Blue Planet/The Dream Is Alive* (M. Erbe and M. Solomon, IMAX movies, \$25), *Ben-Hur* (M. Rózsa, Sony, \$15), *Criss Cross* (T. Jones, \$10), *Carl Stalling Project* (WB cartoons 1936-58, \$20), *Stanley and Iris* (J. Williams, \$30), *Presumed Innocent* (J. Williams, \$40), *Pacific Heights* (H. Zimmer, \$25).
Peter Kennedy (4825 Bayberry Dr,

Cumming GA 30040-9414; ph: 770-889-4885) has the following LPs for sale (USA postage & insurance: \$4 total): *Trouble in Mind* (Mark Isham, stereo mint, \$9); *War and Peace* (Nino Rota, mono mint, \$15); *Diary of Anne Frank* (Alfred Newman, mono mint, \$25); *The VIPs* (Miklós Rózsa, stereo mint, \$20), *The Four Horsemen of the Apocalypse* (Andre Previn, mono mint, \$20).
Brad Taylor (360 N Bedford Dr #215, Beverly Hills CA 90210; ph: 310-247-9955; jbt@rsjr.com) has the following film composer promo CDs for auction ending Sunday, November 14 at 5:00 p.m. P.S.T: 1) *Harry Gregson-Williams Showreel*; 2) *Debbie Wiseman*; 3) *Music by Louis Febre*; 4) *Themes and Main Titles by Lawrence Nash Groupé*; and more than 250 other CDs for sale or trade. SASE or your list gets mine.

FEE INFO

Free: Up to five items! After five items, it's \$5 for up to 10 items; \$10 for up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Film Score Monthly, 5455 Wilshire Blvd Suite 1500, Los Angeles CA 90036-4201. You can send your ad by e-mail to: Ad@filmscoremonthly.com



More than a
quarter-million hits can't
be wrong!
Point your browser at
www.filmscoremonthly.com

I received my copy of *The Poseidon Adventure* yesterday and I couldn't be happier. It is absolutely one of the coolest CDs I own. Everything about it is awesome. The packaging is first rate with its professional quality, excellent graphics and track listings. I was even more impressed with the liner notes for this release than I was with *Stagecoach/The Loner*. The drop-cap track numbers preceding each track description was brilliant. I was also impressed with the speedy delivery. I ordered it on a Friday and got it Monday. Talk about service!

And, of course, the music is beautiful. A welcome addition to my collection. I've only seen the last half of *The Poseidon Adventure* and I've never seen *The Paper Chase* or *Conrack*, but all three of these scores are excellent. When I opened it and was listening to the music I felt as if I had a precious gem in my possession. It's a privilege to be one of the lucky few to own this double-score CD. My only complaint (and it's very minor) is that the ghosted images under the type could have been lighter so that the copy stood out more.

The "About This Album" section by Mr. Kendall was an enjoyable piece of literature. One more comment on the package design: I really like the fact that the jewel cases have that clear section that says "John Williams" and "Jerry Goldsmith" with the

composer's photo at the top. Wonderful idea!

I hope you guys keep putting these discs and the magazine out for a long, long time. I'm a fan for life. If I could, I'd buy a thousand discs of each release just to make sure they would keep coming. Keep up the great work!

Kyle Shold
Kenmore, Washington
kyles@humongous.com

When I was teaching an ear training/sight singing class, some students asked me who some of my favorite composers were. I mentioned the masters and then I added John Williams. A student of mine came back the next day and handed me some copies of the guitar part to *Conrack*, the main theme. The copy was in a guitar book by the late Tommy Tedesco telling his approach to playing the actual part. He has a measure-by-measure list of how he played the part and even some changes he made to the part itself (also shown). Tedesco even mentions the fact that when he was done recording, Fox's music director, Lionel Newman, rewarded him with a bonus because of the way he sight-read and performed the part (virtually unheard of as a sideman).

Donny Gilbert
Salt Lake City, Utah
BflatM@concentric.net

Donny was able to forward to me a photocopy of Tedesco's *Conrack* part for which I thank him. We are thrilled at the reaction to our *Poseidon Adventure* release and thank everybody for their support and comments. Indeed, next to electricity our CD series is the greatest achievement of Western civilization, and we have no qualms in saying so.

In all seriousness, we love to release these discs, and your feedback is important. We tend to release music that means something to us, and we hope it means something to you too. FSM

Join the party! Put a lampshade on your head and send your missives to:
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5455 Wilshire Blvd, Suite 1500
Los Angeles, CA 90036-4201

or e-mail us at:
mailbag@filmscoremonthly.com

VR, Dead Dudes and a Dick

JOIN US AS WE QUIZ A HALF-DOZEN COMPOSERS ON THEIR LATEST PROJECTS BOTH ON SCREEN AND OFF



Mark Isham provided the "evil and ambient" score to the late summer release *Blade*

HOWARD SHORE

eXistenZ
Crash Concerts
Seven Pieces for Piano and Orchestra
Chinese Coffee

The upcoming *eXistenZ* re-teams two of today's most adroit collaborators, Howard Shore and David Cronenberg, for Cronenberg's first original sci-fi script since *Videodrome*. However, if your anticipation for a project such as this hinges on specifics, look elsewhere for the time being. *eXistenZ* is currently one of Movie Land's most closely guarded projects. Even the details of Shore's score—which, as per his usual, will be closely tied to the drama and themes of the film—are too secretive to let slip. "It's under a cloak of secrecy. I'm walking around with two security guards," teases the composer... or maybe he's not kidding.

eXistenZ's much-guarded plot depicts a not-so-distant future where virtual reality video games have replaced pro sports as the nation's pastime. Game designers are regarded as celebrities, and the debut of each new game is treated as a grand media event. Jennifer Jason Leigh plays the

designer of a new game named "eXistenZ." On the eve of its illustrious unveiling, an attempt is made on her life, so along with companion/co-worker Jude Law she must enter her own game to unravel the intentions behind the would-be assassination. Once inside the game, things become more complicated than ever.

To Shore's way of thinking, the film is more complex than any amount of hype could limn. "You can't really describe it so easily," Shore says, preferring to view the film as an extension of the design, visual fabric, and existential examinations that he and Cronenberg first explored with films like *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Naked Lunch* and *Crash*. "*eXistenZ* sort of grows out of all of those films, in a sense... I think [Cronenberg is] incredibly advanced as to what he thinks movies should be, what they could be, and what you can put on the screen. He's so far ahead that you're always leaping forward to do something to keep up with him. That's been the whole nature of our collaboration."

Of course, Shore can hardly be

Shore promises that *eXistenZ* is a complex extension of previous collaborations with Cronenberg

accused of playing catch-up to Cronenberg's acumen. His scores routinely match the director's provocative intelligence beat-for-beat. Perhaps part of that can be credited to Shore's unorthodox method of scoring these movies. With Cronenberg, Shore begins the act of composition far removed from the lexicons of orchestration and production. "It always has to do with pure musical ideas, and not sounds. It's just a pure sense of relationships—of what music is on a pure compositional level and how it relates to this film... That's usually how I start on his movies, and then I develop it as I go along. It becomes more realistic."

Oftentimes, Shore will forge these purely compositional ideas from a script. At other times, his first ideas may come from a rough-cut of the film. "Some scores I've written for David's movies after seeing the movie once. I was inspired enough that I could remember the movie and write quite a lot of music without actually scoring it, per se. Then I went through a process of scoring it—of taking the raw materials, figuring out how to use them well in the film, orchestrating them, recording them, and producing them." Currently, Shore is in the process of transferring his abstract compositional ideas into concrete musical ones—*eXistenZ* records at the end of October.

Prior to *eXistenZ*, Shore scored *Crash* for Cronenberg. *Crash* examined society's often unwitting cross-pollination of mechanical and sexual identities, and Shore reflected the themes with a score for six electric guitars, three harps, three woodwinds, and two percussionists. Recently, Shore has taken *Crash* on the road (no pun intended) in a live concert version performed for Australian and Canadian audiences. The original film score was digitally manipulated after it was recorded, so to recreate many of the effects, Shore and stage and sound design collaborator Robert Cotnoir have developed an elaborate system of microphone and stage set-ups. "It's worked out very finely in terms of where people sit, what microphones are used, what kind of delays are used, and what perspectives are realized. We really tried to work out the sound of it very precisely because it's difficult. The harps, because they're acoustic, have to use a special microphone design to bring them up to level of the electric guitars." Discussions are currently underway for a possible third *Crash* concert.

Also on the concert music front, Shore has assembled *Seven Pieces for Piano and Orchestra*, due to be recorded in the end of November and released on CD next year. This piece—currently intended for CD only, not live concerts—shows Shore's compositional techniques in a different light as it has

no programmatic nature.

Finally, Shore will soon be turning in his newest score for actor-turned-director Al Pacino. *Chinese Coffee*, which stars Pacino and Jerry Orbach in Ira Lewis's story of two out-of-luck friends, gives Shore his third chance to score a film for Pacino. (Many erroneously assumed that the Pacino/Shore collaboration began with 1996's art house hit, *Looking for Richard*, but the two actually worked together a few years before that on the short film, *The Local Stigmatic*.) The *Chinese Coffee* score was composed during the waning months of summer 1998, then recorded in London during the first week of September. Surely this adapted two-man stage play can't be as secretive as Cronenberg's sci-fi epic, so what will this score sound like? "That's under heavy wraps," laughs Shore.

—Doug Adams

LARRY GROUPÉ

I Woke Up Early the Day I Died

Ed Wood lives! The revered Hollywood auteur, whose legend redoubled with the release of the superb Tim Burton biopic *Ed Wood*, is getting more work these days than he did when he was alive. Case in point: this weirdo indie from producer and star Billy Zane, based on Wood's last known script.

"It's a script he wrote as a silent movie," notes composer Larry Groupé, "because he felt he could prove to Hollywood that he could still make a commercially viable film in this day and age—meaning his day and age, which wasn't that long ago—and still make a vitally successful silent picture." Groupé explains that the film is a "non-dialogue picture," which means it has the expected sound and foley elements without spoken dialogue.

"There's this man who escapes from a mental institution in a nurse's uniform—so it's all Ed Wood right from the get-go," the composer recounts. "He needs money, so he goes into a bank to stick them up." After a resulting shoot-out in which the protagonist kills a bank teller, the man flees with the police in pursuit. "He ends up hiding in a graveyard and hides the money in an open casket, and when he comes back the money has disappeared. So he goes to the graveyard caretaker's hut and discovers a list of the mourners that were at this funeral and determines that one of them must have stolen the money, so he systematically finds each one of them, and the bodies begin piling up."

With a cast of cameos by Christina Ricci, Will Patton, Bud Cort, Tippi Hedren, Sandra Bernhard, Ron Perlman and Maila Nurmi (the original Vampira), the Aris Iliopoulos-directed film looks to be a cult hit-in-the-

making, and Groupé's score reflects the movie's oddball appeal. "It appears to begin in the '50s, and the music reflects that in the B-sci-fi, theremin opening scene that I do, but it's almost like a travelogue of experiences that this thief goes through. Even though I had preliminary meetings with the director about his concepts, I was ultimately answering to [producer] Billy Zane and what he wanted. My impression was that Iliopoulos was looking for much more of an art piece, with sound going all the way through but in a very subtle way. What Billy wanted was to keep energy and pacing on, which was also a producer's wishes, so it's more lively in that regard."

Groupé worked with a 42-piece ensemble, writing around 45 minutes of music, some of which was replaced by songs at the behest of Billy Zane. "I wrote some of the more current stuff, but Billy is a big icon in the drum and bass music world; he's kind of a patron and friends with a lot of bands and feels very strongly about these musical styles, so he brought in a lot of pieces that he wanted to use." Groupé shifted back and forth between surrounding songs that Zane wanted into the film, and reproducing the feel of certain songs the producer/star wanted, but ultimately couldn't acquire.

The movie offered Groupé the rare challenge of composing music for a movie com-



pletely without dialogue. "Without dialogue it's easier in one respect," the composer says. "I don't have to concern myself with dialogue, like 'Don't put in a loud sound there; he's about to make a critical point.' Or, 'Let's not bring up a swell until he finishes his sentence.' On the other hand, I had to constantly be concerned with what was going on in the music because I couldn't hide *behind* dialogue. It made you be very aware that whatever you're doing is going to be listened to with more attention than it would if it were behind dialogue, so it was a little more nerve-wracking to get through each cue that way."

It was an approach that allowed Groupé to speak for the characters far more than he might have on an ordinary picture. "I was

definitely asked to lead the story, instead of in today's theaters where we're kind of behind it and more of a veil and a big smear—this was definitely 'Go ahead and be blunt.' But I also never wanted to cross the line into cartoon land. As crazy and volatile as this character was, there was definitely a very strong sympathetic streak for him and he was portrayed in that way. Some scenes could play like film noir, some like Chaplin, some like some kind of whacked David Lynch barroom scene." Sure to be the cross-dressing horror hit of the decade!

—Jeff Bond

MARK ISHAM

Blade

With Wesley Snipes at the helm as both star and producer, *Blade* brings the Marvel Comics character created by Marv Wolfman (who got a last-minute credit on the film after a lengthy period of protest) to the screen with a high-tech sheen that combines the hip supernatural lore of *Buffy the Vampire Slayer* with the kinetic martial arts choreography of Hong Kong action movies. Films made from comic books have been generally improving as the technology has caught up with the imagination (anything would be welcome after *Super Mario Bros.*), and *Blade* serves as something of a signpost: better times ahead.

Scoring duties for the film were handed to Mark Isham, who relates that director Stephen Norrington started the film with a specific direction in mind for his composer. "I think the director summed it up very concisely: he said, 'I want an evil and ambient score.' So I did that. We had quite a lot of different techniques to do that. We covered a lot of ground; we used a big orchestra, we used a choir, we used a lot of electronics."

Norrington's use of pre-tracked techno source cues—the bane of hardcore film music enthusiasts—was never a problem for the composer. "It was very clear from the beginning that he was going to use tracks like that, in those particular areas," Isham says. "He designed the scenes, he cut the scenes to them. Norrington is a very bright fellow, and he knows quite a bit about music. The music design was very much starting with him. He spotted the film precisely and knew exactly what he wanted—the design of all those particular fight scenes with the techno music. He cut picture to the music."

Bringing together the film's myriad elements was the composer's main challenge. "We had a couple of different themes. We had the 'pathos' theme for the disturbed, dark personality of Blade; not the violent side, but the sad, tortured-soul side. And then we had more of an electronic, edgy theme for 'Blade at work,' you know, interrogating guys. Not fighting as much but

stalking people and interrogating them.

"And then, for the fights," Isham says, "we did a variety of different things. A couple of the fights we scored absolutely against the scene. For instance, when he goes to Frost's penthouse, we played it the exact opposite. We actually played 'Whistler's Death'; revenge for Whistler. We played this very tragic orchestral piece; man's inhumanity to man, different dimensions to the scene. Way too cerebral for a comic book, but sometimes it keeps us amused," Isham laughs. "And then some of the other fights, obviously, were scored with the techno stuff, which was supposed to be a lot of fun. And then there was a theme for the Blood God, which was weird, ritual ambience."

Isham notes that the nature of the main character did not lend itself easily to a more conventionally melodramatic musical identity. "The director figured that between the fighting and special effects, they're going to have enough comic-book action. And then the music became somewhat more serious."

The film's extended post-production schedule played havoc with Isham's composing. An original ending was shot but scrapped after test screenings; Isham's job, then, was to wait. "We had to stop and score everything but the ending, and wait for the ending to be shot." Despite the logistical difficulties, the composer concedes that the whole project did not give him many pauses. "I've had a fair amount of experience over the years moving around in different styles. It wasn't that difficult. I mean, I do a lot of work with electronics, almost as much as I play jazz. Electronic music is very familiar territory."

Isham notes that the instrumentation for the score was far-ranging: "I pretty much used electronics and orchestra almost the whole way. I think there were maybe eight or nine spots where we had a choir—all the way from very subtle sorts of things—in the first [scene], the blood club, against the techno music there's some choir, all the way to the end, actually." Asked if he was pleased with the final result, Isham replies: "I am, actually. I went and saw the premiere, and I think it turned out quite well."

—Jason Comerford

MARK ADLER The Rat Pack

Following the death of Frank Sinatra in May of this year, the HBO movie *The Rat Pack*, directed by Rob Cohen (*Dragonheart*), addresses the lives of Sinatra, Dean Martin, Sammy Davis, Jr., and their cronies as they raised hell in Vegas and Hollywood in the late '50s and early '60s.

Composer Mark Adler faced an extraordinary challenge in producing music for the

film: not only did he have to find a musical language for the world of the Rat Pack, but he had to recreate some of the most famous vocal performances in American history. "It was kind of a three-part score," Adler explains. "There were the songs themselves, and we did something like eight songs. And these were songs that Sinatra or Sammy Davis, Jr. or Dean Martin had made famous. Then there was what we called the song score, which was classic Sinatra melodies which were used as underscore. And then, there was original score, which was original stuff I wrote, and all of this stuff had to be blended and interwoven."

The famous musical numbers performed by Sinatra (played by Ray Liotta), Dean Martin (Joe Mantegna) and Sammy Davis, Jr. (Don Cheadle) were hampered by the fact that, due to various legal and technical issues, the original recordings couldn't be used. "We re-recorded everything; there basically isn't a note of track that wasn't re-recorded from scratch," Adler notes. "The film starts with a song called 'Live Til I Die' which was recorded in the late '50s, and we had a recording of that, and I basically transcribed the arrangement." Adler found that the best method of reproducing the original arrangements was to transcribe them by ear rather than hunt down the original written scores.

"I think the advantage of doing that was that it allowed us to revisit those arrangements with '90s ears in a way," he says. "It became clear that it was important to capture what the spirit of those arrangements were, rather than slave ourselves to the literal notes that were played. We're really talking about jazz, which is a living, breathing thing; it's not some museum piece. So a lot of the stuff ended up being punched up with extra little rhythmic hits and stuff like that, something that purists would probably say, 'No, you can't do that.' I thought it was really important to capture the spirit of what those arrangements were all about: when those were originally done they were completely cutting edge and in the moment, so in order for us to capture that feeling we made some little changes here and there to make it fresh for us. And from the feedback I got, people who knew the original arrangements seemed pleased with what we did."

Adler rounded up some skilled vocal performers to reproduce the song stylings of Sinatra, Martin and Davis. "The voice of Frank is Michael Dees, a great, great vocalist. Warren Wiebie did Dean, and then Gunnar Madsen did the



Mark Adler

voice of Sammy. He's an old friend of mine and he had never done Sammy before, but it's funny... when we were looking around for voices, the Frank and Dean voices fell into place pretty easily, but what we heard in the recordings of the Sammy voices were kind of Vegas-type caricatures. What's interesting is if you listen to recordings of these performers, there's no question that Frank was the major song stylist, and Dean wasn't far behind, but Sammy was the guy who had the pipes, who was the powerhouse, and we really needed someone who had great vocal chops more than somebody who could caricature the specific vocal qualities, and Gunnar really has a great voice."

Some of the film's scenes had the actors providing their own vocals. "In the case of Sammy there is an intermixture; Gunnar sings two of the Sammy vocals, and Don Cheadle does his own rendition of 'Hey There,' and Don has a wonderful voice. And nicely enough, Gunnar's singing and Don's speaking voice are pretty close."

The film's musical score varies between adaptations of Sinatra song melodies and jazz underscoring composed by Adler. "As a composer I would have preferred to have the whole thing to myself, but it was very important to the director to infuse the score with enough noticeable Sinatra melody references for the audience to feel like they were in the world of Frank," Adler explains. "They were like little signpost references. For instance, we were trying to show that Frank was kind of this happy-go-lucky guy who would fly from Sammy Davis's opening in Vegas to his place in Palm Springs and party and then fly back the next day, so we used 'Come Fly with Me'... sort of the obvious thing."

For the non-Sinatra-based score, Adler tried to recapture the musical culture that surrounded the Rat Pack. "When I first read the script I had an idea, which was that you had a bunch of players at the recording studio at Capitol, recording music behind Frank. And this is now the late '50s, early 1960s... what do these players do

What
did Dick
listen to in
the White
House? How
about Burt
Bacharach
and
Mantovani?

after these sessions? Maybe they'd go to some late after-hours club and jam. What music would they have been playing?

"The music of that period that always intrigued me was Gil Evans's arrangements for Miles Davis, Charlie Mingus's jazz arrangement experiments, stuff that was a little more on the fringes of things," Adler explains. "And what the story deals with is the very outgoing public persona of Frank that most people know, and the darker side. It seemed like the Miles Davis/Gil Evans sound which could also be very brooding, really lent itself to addressing that side of things. So in a way it was a way of building a musical bridge between the songs which people are familiar with and some other aspect of this man's character. That meant certain types of cluster chords and more of a modal approach to the writing. We used a classic 17-piece dance-band ensemble: five saxes, four trumpets, four trombones, piano, bass drum and guitar. I had the center saxes doubling on clarinets, and I used the trumpet to get a slightly different color. I had a string group also, which I used less in the Nelson Riddle kind of way and more to just play dissonant pads underneath the jazz chords, to give it a more twisted color."

Unfortunately, difficulties with the Sinatra estate virtually guarantees that Adler's efforts won't be heard on a recording any time soon. "I think the problem is that the Sinatra family is probably poised to sue anybody who puts out an album of this; if it has the appearance of a Sinatra album that's something that could be litigated." On the positive side, Adler was rewarded with an Emmy nomination for his effort. —J.B.

JOHN DEBNEY

Dick

Dick, slated for a fall release from Paramount, tells the ironically comic tale of two Romy and Michelle-esque high school students who unwittingly blow the lid off of the Watergate scandal.

"It's really funny. What can I say?" John Debney has nothing but high words for his second scoring assignment for the second half of 1998. "It's directed by Andrew Fleming, who did *The Craft*, and it's just hilarious. It's one of those ironic movies, and, strangely enough, it's very timely right now, with what's going on."

Musically, the composer chuckles, the film offers some unusual scoring approaches. "The fun thing about the movie is, we're going to do some sort of lounge-y type music with a capella trappings, which will be fun—honestly, it's gonna be bongos. [laughs] I'm not kidding! It's rhythm section, with some really cool horns, probably... Burt Bacharach meets Montavani. [laughs] I'm serious! You

know, that's where they were back then. What was Nixon listening to? They were probably listening to... this stuff. It's sort of like lounge versions of popular tunes, which makes it really funny, like commenting on it. But that's sort of the direction we're going for. It's very early yet; I've given Andrew a couple of things I've done along those lines, which they've put into the temp, and it's really funny."

Debney prefers to label the score as a humorous bit of time-capsule composing rather than musical self-parody along the lines of Elmer Bernstein's straight-faced

comedy style. "We really want to go retro and funny with it. You know, contemporary lounge music right now is very hip, and it's about as funny and square as you can get, which is, I guess, why it's hip. There's this really funny piece that they're using right now, 'Light My Fire' by Tom Mellett. It's like 1969, and it's really funny. It's that kind of wild, tongue-in-cheek attitude. I've been listening to a lot of Burt Bacharach. [laughs] You know, that gives you the direction. It's just about as far away from [a normal score] as you can get."

—Jason Comerford
(continued on page 45)

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Neither Shallow nor Grave

AN INTERVIEW WITH SIMON BOSWELL



TOWARDS THE END OF THE FILM *DUST DEVIL* A GUY'S HEAD EXPLODES. WHEN YOU GO TO MEET SOMEONE WHO HAS SEEN THAT MOMENT A FAIR NUMBER OF TIMES, YOU CAN BE FORGIVEN FOR EXPECTING CERTAIN THINGS. IN THE YEARS SINCE

SIMON BOSWELL'S ASSOCIATION WITH SOME 20 ITALIAN HORROR FILMS, THE COMPOSER

has been contacted many times by fans with these expectations. Surely he must have some insight into that grotesque side of cinema? An indifferent stomach born of a darkened soul? In fact, he is a personable chap at odds with that heavy metal stereotype. For Boswell, it's all in a day's work, and all part of a career. "I had learned classical piano very young," Boswell recalls. "By about five, and maybe seven or eight, I was writing very much inspired by Mozart. 'If he can do it, I can do it,' I thought! It was all very precocious stuff; I did a few school concerts. Then when I was about 12 I saw Jimi Hendrix on *Top of the Pops*, and I was amazed. My parents bought me an acoustic guitar. I then persuaded them to get a shiny red electric guitar. So right from then I had this parallel thing of classical piano and guitar."

Boswell trusts his instincts and writes to the film—even if people find his results wonderfully unexpected

Music remained Boswell's main drive, bringing him into the rock scene and working with the bands Live Wire and Advertising. By moving into record production, he ended up in Rome looking after several Italian singers. "One day this director—Dario Argento—approached me about doing a score for his movie. As soon as I was asked, I realized that film music was a great place for classical piano and guitar to mix."

That was a seminal moment for Boswell, and his work on Argento's pictures led to more assignments. "South African director Richard Stanley kept seeing my name on all these Italian horror movies," the composer recalls. "Like everyone else, I think he assumed I was Italian. So when he contacted the production company and was told I was English he was stunned and headhunted me straight away. We did

my first British picture together, which was *Hardware*, and I also scored a smaller thing for Richard that he had actually shot before *Hardware*: *Voices of the Moon*. That was really a half-hour series of images Richard recorded hanging out with the Mujahadin rebels around and during battles—it wasn't exactly a documentary, though. I'm still quite proud of *Dust Devil*, which we did next. I remember while working on that I heard something on the radio which really piqued my curiosity. I called the BBC and was told it was Mongolian throat singing, called khoomi voices. It was just right for what I had in mind, which was not to make a travelogue. One thing I hate is to be area-specific."

The Horror of Software

Another interesting assignment that came from Boswell's Italian pictures is *Burn Cycle*. "These Dario fans had put together a CD-ROM game, and wanted something better than the plinky-plonky stuff you often get. I was intrigued by the whole idea. There was something like 45 minutes of music for the game. What I had to do was compose a series of musical loops that could fit the action. They actually liked it so much that we ended up producing a separate album. In the packaging it comes as a separate CD to the game. In the States it was a huge success. They had an enormous billboard painting advertising it on Sunset Boulevard. I guess it is my biggest selling album, having sold something like 300,000 to 400,000 copies."

Shallow Grave came along in 1995 to launch the careers of Danny Boyle and Ewan McGregor. Boswell's score heightened the interiorization of the film's closed quarters. Not exactly experimental, it still employed several unique sound effects. Most importantly though, it attached Boswell's name to a bona fide success. Beyond this, the composer's only other horror film has been Clive Barker's *Lord of Illusions* (1995).

Also in Boswell's oeuvre, *Jack & Sarah* gave us Richard E. Grant as a hapless new dad in a series of comic baby episodes wrapped around a struggling romance. With it came a touching musical accompaniment that suited the film's needs perfectly.

For *Hackers*, an excursion into VR cyberpunk, Boswell made broad use of experimental electronics, yet managed to retain a thematic coherence; there is actually a tune strung in among the reversed samples. *Deacon Brodie*, a Scots-flavored grand affair for director Phillip Savile starring Billy Connolly as an 18th century town councilor and carpenter, is nothing but tune. Caught up in an accusation of theft, a hidden life of

skullduggery is revealed. This leads to Brodie being sentenced to hang on a gallows of his own design. With both, Boswell scores the emotion and never the scenery.

The Truth About Crowds and Dogs

"I was asked to score *The Eighteenth Angel* which was written by David Seltzer, who wrote *The Omen*," Boswell notes. "I worked for about six weeks in L.A. and then they showed it to a preview audience. As a result they decided loads needed to be re-shot, and I was asked to rewrite most of my score for a more gory scenario. I declined. In addition to artistic reasons I could not accommodate the extra time since I was committed to four films that were to follow straight away. They were months behind schedule, so it wasn't that much more awkward for them. The shame, though, is that this temp-screening trend means that films aren't locked down anymore when a composer starts. Some musicians like to be involved all the way along, but I think that's a bit of a red herring, especially now. Also, when a composer does come aboard it's at the point of maximum paranoia. There is a huge amount of trust on a director's part—'Here, screw up my movie!' From that experience, I now feel I need to do another violent horror movie like I need a hole in the head!"

How did Boswell cope with four consecutive assignments? "They were delayed, which meant I ended up pretty much stepping from one to another. It was an enormous workload that should have been spread better. Sensibly it is something you wouldn't want to plan to do. They were all very different. *American Perfekt* I did for a good friend of mine, Paul Chart. In fact everyone did it for nothing. There is a fantastic cast: David Thewlis, Amanda Plummer, Paul Sorvino, and Robert Forster. It's what I would call an existential thriller. This film is to play at Cannes, and already there has been quite a buzz of anticipation about it. I've been thinking how it's ironic that it is the smaller things you do that actually seem to get you anywhere. It was like that with *Shallow Grave*, which was just this low-budget thing—no one knew how well it would do. I did *Perfekt* very quickly; it was achieved electronically, which is different from being an electronic score. There are vibes, cello, piano, and marimba. Also, a couple of songs that I did on other projects worked here too. It falls somewhere between rock/dance and film music, but I spend my life trying not to put a beat to my music. Straight rhythmic stuff ties you down, I think. I've disciplined myself to give up those old rock instincts. I still enjoy playing rock guitar, but in this field I try to remain flexible with time signatures."

Next came *Downtime*. "This is the sort of

film you shouldn't get away with really. It's a disaster movie set in a lift shaft in Newcastle. It'll be a claustrophobe's nightmare. This was very low budget. I did everything myself in my home studio. In the end it probably comes out something like *Alien* in a lift shaft."

Boswell's next assignment offered a complete contrast. "*Photographing Fairies* is set during World War I with Ben Kingsley and Toby Stephens. It is very lyrical, dramatic and romantic. I used a really big orchestra, the Philharmonia. We recorded at Air Studios, and I'm very pleased with it." The orchestral excursions are where Boswell's classical piano leanings get exercised.

"*Cousin Bette* is the first time I have had to write something near to classical," Boswell remarks about his most recent

assignment. "It's 19th century music, and I wrote a lot of the music in the style of Chopin. Although it has a period sound, I was still scoring the drama and emotional content. To be honest, from the results, I never knew I had it in me. There was plenty to feed off. It's a Balzac adaptation, shot on location in Bordeaux. There are great performances from Jessica Lange, Elizabeth Shue, Hugh Laurie, and Bob Hoskins. Shue's character is something of a racy stage artist who bares her bum a lot. I worked with her quite a bit on the singing she has to do."

Surprising Influences

In the mixing stages at Air Studios, first-time director Des McAnuff is ebullient in his praise for that day's cues. Finalized are
(continued on page 45)

TEASE & SYMPATHY

Reviews by Paul Tonks

Lord of Illusions (1995) ★★★★★

Mute 9009-2

15 tracks - 45:48

As a horror score, this doesn't have its share of shock and crash chords; rather, it carries the idea of terror underneath other moments. When a film's music seemingly contradicts its visuals, it's either jarringly obvious and pops you out of watching the movie, or it paints itself as a gloss finish that enhances the whole, subconsciously. In this case, the result is the latter. In the subtle opening title cue, a rolling melody insinuates itself into our awareness. The repetition is unnerving. It is quickly apparent that it is on a build-up to detonation; the denouement is bombastic without being over-the-top.

After the dynamic opening, the listener is tripped by a sultry saxophone oozing through "The Detective." This theme for erstwhile *Quantum Leaper* Scott Bakula is among Boswell's best. Like the primary theme which serves to link all incidents of horror, this too has a haunting quality. It is eminently hummable, and plays a dual role in the character's romantic yet dubiously motivated behavior. The album unfortunately includes a mishmash of songs and dialogue with the score proper.

Second Best (1994) ★★★

Milan 74321 24631-2

15 tracks - 35:30

This is set apart from the body of Boswell's work by a terrific main theme for guitar which opens the album. It's a welcoming piece of Americana rock,

reprise and later expanded upon. A secondary feel-good theme is introduced by "In an Ideal World." The two take turns throughout the album. Sadly some intrusive dialogue dilutes their impact every so often.

Second Best overall exemplifies Boswell's love for the guitar. Although it's often in the background of many of his other scores, the familial relationships of this movie encouraged it to the fore. There is a bonding warmth from the playing. Proof positive that the themes were composed for the film, and not the instrument, comes in "Song of the Two Giants," which presents them on synths just as pleasingly.

Dust Devil (1992) ★★★★★^{1/2}

Varèse Sarabande VSD-5395

17 tracks - 37:24

Eschewing the horror standard and imbuing this South African shocker with a spaghetti western sound was a stroke of genius. To be filed uniquely apart, we'll label this a "macaroni" western. The cues are shorter, and often detracted from by source music.

Dust Devil opens (after some mumbling narration) to a hummable main theme. All of the actual humming accompanying the piece comes from an exhaustive number of repeating overlays of Boswell's own voice. It is followed by a pseudo-church bell that conclusively rings out an epic stature within a holes-in-the-shoes budget. Weaved between oddball inclusions such as whalesong, gospel and rhythm—and peculiar dialogue—are some great thematic moments. One highlight is "Burning the Bed," which follows an exiting car turning a hopeless circle before disappearing into the desert. The music accordingly suggests ambivalence and indecision. FSM

Keeping Time with John

Inside the Tanglewood Film Music Seminar

By James Miller

John Williams set aside his conductor's baton for three weeks last August to teach his first film music seminar at the Tanglewood Music Center in Lenox, Massachusetts, where five young composers learned the technique of film composition from Williams and his collaborator of 35 years, music editor Ken Wannberg. The students came to the seminar having already attained professional levels of achievement, but for most of them, it was their first time writing for the screen. Here is an inside look at what they learned.

Setting the Stage

At the outset, Williams outlined the three main components of film composition as he sees them. In order of importance, they are: tempo, tessitura (instrumental range), and tune. He emphasized that finding the right tempo is the trickiest and most critical aspect of film scoring; that if it's in the right tempo, it almost doesn't matter what the composer writes. He stressed that coming up with a tune is the least important part of the process.

"He talked a lot about the speed of how the film is cut, and finding a tempo that works with the edits," said Kenneth Lampl, one of the participating composers, who teaches at the Juilliard School and recently started his own film music production company, S.S.R.I. "Another thing he talked about was not choreographing the cuts; that the job of the music is to smooth over the edit points and create a sense of continuity."

The students were asked to choose one of

Wannberg then worked with the students to create elaborate cue sheets listing every detail of action, sound, and dialogue, according to split-second timing. Composer Matthew Guerrieri, who has studied composition at both DePaul University and Boston University, noted that he and Wannberg

do its thing. At least in Williams's work, it's tightly bound with the events in the film."

Williams proved a very easy person to work with. "He's very relaxed about it," said composer Richard Whalley, who is currently enrolled in a Ph.D. program in composition at Harvard University. "He didn't try to impose anything. It was very free." Williams worked tirelessly with the composers for hours on end, sustaining his intensity level for long periods of time with no sign of strain, a skill that surely comes in handy in the high-pressure film industry.

One of Williams's key pieces of advice was to find the most emotionally significant moment in the scene and channel the musical energy toward that point, holding back emotionally until just the right moment. When the music gives too much too soon, Williams calls it "getting ahead of the film." Kenneth Lampl offers an example from his experience working on the scene from *Empire of the Sun*, in which a young boy interned in a Japanese war camp is mesmerized by an airplane. "I had made a big crescendo to the first time he sees the plane, because he has this love of aviation," Kenneth said. "John said, 'That's true, but the moment that's most germane to the narrative of the movie is when he salutes the kamikaze pilots. His love of aviation is only the vehicle that allows him to bond with his captors, so the emotional release is the salute, not him seeing the airplane.'"

The Curtain Goes Up

The seminar culminated in a performance of the students' compositions by the Tanglewood Music Center Orchestra while the scenes were projected overhead. Williams encouraged the composers to conduct their own music if at all possible. "The details of performance are so much a part of whether the music will be effectively realized in the film," he said. He explained that conducting your own music is the only way to retain control over such important details as dynamics, balance, and timbre, as well as the precise



John Williams (center) with participants in his film music seminar: (left to right) Matthew Guerrieri, Stefan Asbury, Marita Bolles, Gregory Mertyl, Kenneth Lampl, and Richard Whalley

spent a great deal of time "beating different tempi while the scene went on, trying to find the one that fit the scene best." The composers then went off and wrote their pieces before returning to work with Williams again.

When the students handed Williams their first drafts, he read through their scores while watching the scene and immediately began making detailed comments about everything from timing to chord resolutions and orchestration. "It's almost Mozartian," Kenneth Lampl said. "He didn't want to hear it on the piano, he just read through it once and completely negotiated the whole score, hearing everything." Composer

Utilizing silence in film scores is always a smart and effective dramatic idea, Williams said

three scenes selected by Williams from *Empire of the Sun*, *Jaws* and *Fatal Attraction*, to which they composed original music. Williams commented on the musical opportunities and challenges posed by each scene, indicating what he might do himself.

Gregory Mertl, currently pursuing a doctoral degree at the Eastman School of Music, adds, "There are all these issues that Williams made us aware of, which he takes in a split second. It's not just a gorgeous score that can fit behind a film backdrop and

synchronization of music to picture. Williams emphasized that where the music falls is just as important as what the composer writes.

This was clearly demonstrated in Gregory Merti's music for *Empire of the Sun*. The first performance to picture seemed fine, effectively capturing the mood, emotion, and setting of the scene, but a magical transformation occurred during the second run-through. The music came alive in a whole new way, revealing previously unnoticed subtleties in the blend of music and image. The change had everything to do with improved synchronization and subtle adjustments in the orchestral performance. For example, Williams had suggested that "the trumpet forte with the Japanese guard seems to me a little bit heavy. If you do it once asking the players to give a little less, I think it may be a little less self-consciously cued." Williams was also quick to recognize successful accidents. After Kenneth Lampl conducted his lush, romantic music for *Empire of the Sun*, Williams delightedly pointed out: "The late synch in that spot with the sunrise works much better!"

Doing It by the Numbers

Part of the learning process for the composers was getting acquainted with Williams's method of conducting to flashes and streamers. "There are some white flashes on the monitor which indicate where the composer and the editor have agreed the downbeats would be," Williams explained. "The other, more accurate system is a vertical line that moves horizontally from left to right across the screen. When it hits the right edge of the screen, that's when the composer needs to give the downbeat for the next thing, which may be a very significant point of synchronization."

Before the orchestra performed the students' scores, Williams ran each scene without music, offering a play-by-play analysis of everything happening on the screen; in effect, spotting the scenes for the benefit of the audience. His detailed accounts made abundantly clear that one of his greatest gifts is his remarkable sensitivity to film.

Here is Williams's summary of the scene from *Jaws*: "After reels and reels of hunting for the shark, it's finally sighted. There's great excitement on the boat. As the shark swims toward the boat, the plans to shoot the shark and gather all the equipment go awry; the harpoons are not ready. The har-

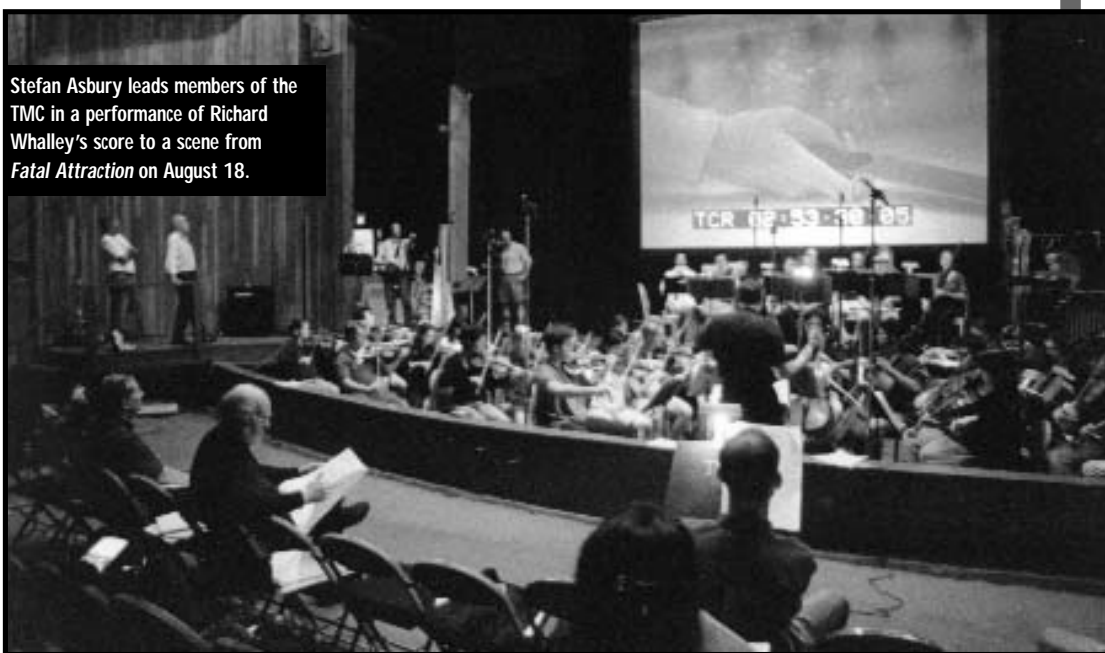
pooning is successful in spite of this mishap and the barrel that will locate where the animal is off the boat hits the water. There are moments of great triumph in the hearts of the hunters. As the boat turns and follows the barrel, we have a sense of great excitement of the moment. And finally, we go from great exhilaration to great disappointment as the barrel disappears into the water; the power of the shark is so great as to pull the barrel down and we lose the animal."

Matthew Guerrieri's music did an admirable job of capturing the desperate urgency of the chase. "The scene was much more concerned with dramatic flow rather than having to react to certain things within the scene," Matthew explained. "There are emotional shifts that we ended up catching

up the teapot, the sound stops abruptly and he hears the screaming from upstairs. He runs upstairs and saves the wife. The music needs to be very subtle to allow for all the sound effects."

"*Fatal Attraction* was an interesting challenge because the scene works so well without any music," Richard Whalley said. "It's very easy for a wash of sounds just to make things seem much more comfortable than without it." Richard's effective solution was a slow build of high-pitched, dissonant strings to underscore the first half of the scene, becoming more active after Michael Douglas hears his wife screaming.

Composer Marita Bolles, who is currently pursuing her Ph.D. in composition at the University of California at San Diego, uti-



Stefan Asbury leads members of the TMC in a performance of Richard Whalley's score to a scene from *Fatal Attraction* on August 18.

not so much through changes of harmony but by lining up the texture vertically a little more. Seeing it with film really drives home how much of an emotional impact these subtle changes in the music can have."

The seminar concluded with the climactic bathroom scene from *Fatal Attraction*. "I chose this because it's very tricky—the soundtrack itself being so much of an important part of what the effect needs to be," Williams explained. In the scene, Glenn Close menaces Anne Archer in an upstairs bathroom, while Michael Douglas, the husband who could save her, is out of earshot downstairs. Williams described how "the crackling of the fire in the room downstairs and the tea kettle that's boiling make tremendous sounds, so he can't hear the water that's dripping from the bathtub through the ceiling. Finally, when he picks

lized silence for much of the downstairs action in her music for *Fatal Attraction*—"always a smart and effective dramatic idea," Williams said. Her unusual orchestration included popping bubble wrap and scraping knives.

"The experience of spotting the film, making these split-second gestures of construction in the music, and then finally bringing it to realization with a live orchestra seem to be the greatest challenge one could have," Williams said. All the composers who participated in the seminar rose to the challenge with insight and invention. Perhaps Matthew Guerrieri sums it up best: "Good film music works in the same logic as the movie, which is different from musical logic. If you can latch on to that cinematic logic and apply it to music, then usually you end up with good film music." FSM

devotion



THE AMAZING STORY OF HOW THE MUSIC
OF ERICH WOLFGANG KORNGOLD (ABOVE)
CHANGED ONE FILM BUFF'S LIFE AND THE
INCREDIBLE, LANDMARK BIOGRAPHY THAT RESULTED.
KORNGOLD BIOGRAPHER BRENDAN G. CARROLL
WAS INTERVIEWED BY BILL WHITAKER

MAKING A CASE FOR FILM MUSIC

in the musical establishment has always been frustrating. Still, it might have been much harder had Erich Wolfgang Korngold not come along. While critics have been slow to acknowledge the greatness of such scores as *The Sea Hawk* and *The Adventures of Robin Hood* and even those from lesser-known pictures such as *Between Two Worlds* and *Devotion*, the public has not been so stubborn in its affections. Ironically, while Korngold's once-soaring reputation among concert-hall critics in the 1920s suffered because of his decision to score movies beginning in 1934, his work in Hollywood both before and during the war years added a certain luster and respectability that film music badly needed.

All of which is to say it's high time Erich Wolfgang Korngold, dead just over 40 years, finally received a book-sized biography all his own. In fact, the past year or so has brought us two Korngold biographies, the first a compact and cleanly presented volume written by Jessica Duchen for Phaidon's 20th-Century Composers Series. However, Brendan G. Carroll's recent biography, *The Last Prodigy: A Biography of Erich Wolfgang Korngold*, published by Amadeus Press, is even more cause for rejoicing. A labor of love from the man who heads up the International Korngold Society, *The Last Prodigy* is written with the devotion of an ardent fan and the insight of a seasoned music critic. Painstakingly researched, this biography sheds light on a composer praised by no less than Puccini, Mahler and Richard Strauss and whose work in the concert hall and the film studio has rekindled healthy interest in his many forgotten peers, whether they be Hans Salter or Hans Gal, Franz Schreker or Franz Waxman, Max Steiner or Max Butting.

Brendan Carroll, 44, lives in Liverpool, England, where he works as a music critic for publications such as *BBC Music Magazine*. For this interview, I spoke to him during a visit to Portland, Oregon, where not only his publisher is based but members of Erich Wolfgang Korngold's family still live. Carroll frequently acknowledges the help of the Korngold family, including the composer's two sons, Ernst and George, the latter of whom produced many landmark re-recordings of his father's music beginning in the 1970s. (Alas, both Korngold sons are now deceased.) Carroll also lamented the recent death of record producer and author Tony Thomas, another Korngold champion. Finally, Carroll touched on the many complexities in writing about Korngold, including the sometimes strained relationship the composer had with his father, esteemed Austrian music critic Julius Korngold, who frowned on the film music that, ironically,

later revived interest in Erich's concert works, including the increasingly popular symphony.

Bill Whitaker: *How's your visit to Portland?*

Brendan Carroll: It's been very pleasant weather here. Besides that, the Korngold symphony was performed here three times this past week and at 11 o'clock today I'm going off to recording sessions of the piece by the symphony here. They're also recording a suite from *The Sea Hawk*. Delos is releasing it next year.

BW: *I'm glad to see Delos is moving into new terrain.*

BC: Well, it's an interesting project for them and the symphony here has done a really good job.

BW: *There's little doubt about Korngold's influence on music today, especially that written for the screen. But just who is your new biography aimed at?*

BC: It's aimed at anybody who loves music, first of all. And Korngold had such a diverse career; he wasn't just a movie composer. He wrote operas and symphonic works, he was involved in operettas, and he was a child prodigy. I tried to put together a comprehensive assessment of Korngold as a composer, one which would flesh out all the details of his life, provide a comprehensive list of recordings people could consult, and a reading list for future scholars and students—I spent years of my life, it seemed, in the basements of many libraries, finding materials on him, and I don't want anybody to have to go down the same road I did. So really it's kind of a master manual of information on one individual who happened to be a tremendously gifted man.

But, overall, it's aimed at everyone who loves the golden age of Hollywood and its superb film music. I hope it contains a unique snapshot of that fabulous milieu via the people from that era, especially the musicians whom I met and interviewed. And then there are the illustrations. For instance, I am particularly proud to be able to publish, for the first time anywhere, the one and only photograph of Korngold and Max Steiner together! And, incidentally, I hope that anyone reading this book who has additional information—or even corrections—won't hesitate to send it to me for a possible future edition.

BW: *Why Korngold? Why not other movie composers such as Alfred Newman or Max Steiner or, for that matter, other curious German romantics such as Hans Pfitzner?*

BC: Korngold spoke to me in a very personal way that moved me deeply when I was a boy. And also, there are other people who are better equipped to write about the men you've mentioned. But I felt particularly close to Korngold. Somebody once said to me, "Well, obviously you and he share the same karma." I'm not quite sure what that means. But then, why does an author choose a subject? It's obviously because they love that subject, and much as I admire Alfred Newman and Max Steiner—their contribution to the art of film music is absolutely indispensable—the career of Korngold fascinated me more because there were so many aspects to his life, whereas Mr. Steiner more or less devoted himself entirely to film, as did Newman. But Korngold devoted himself to a wide canvas of work, both in Europe and America.

BW: *I was very touched, in reading your book, to see your recollection upon spotting your very first Korngold recording. I think many of us remember seeing that ini-*

tial Charles Gerhardt RCA album in some record shop and our amazement when we finally got home and listened to it.

BC: It was quite a moment in my life. Although I had known the music through the movies, kids don't look at the film credits, they just watch the movie. So that was the first time I ever saw the name Erich Wolfgang Korngold. When I heard the other tracks I was knocked out. I wondered, too, how music of such quality could remain buried for so long. It's easy to forget now, but in those days there were no film music albums or very few. Now we're deluged with them. Every major motion picture has a soundtrack album issued, but in those days it was impossible



Korngold arrived in the U.S. to supervise the scoring of *A Midsummer Night's Dream*. Here he is (front row, left) seated with the cast and crew at the wrap party.

to get film music albums, or very hard anyway. And with historic film music, the only way you could do that was off the TV.

BW: *Yes, I read how you recorded it off the TV, at the same time keeping everyone else in your family quiet. That must have been a trick!*

BC: I still have all those tapes.

BW: *You said this book took you 25 years to compile and write. How come so long?*

BC: There are several answers. One is that when I started this, no one was even remotely interested in publishing the book. Korngold was an unknown name. I could wallpaper my house with the rejection notices I received. I needed money to do this project, too, because it was not cheap traveling around to interview people and writing letters to libraries and getting things translated and so on. I thought if I could get an advance from a publisher and get on a proper footing, at least it would be a viable project. Well, no one really wanted to know about Korngold. I must have written to about 250 publishers, but I carried on regardless. What made my work even more difficult was the fact so much was lost during the Second World War. Not irretrievably; it's just that a lot

was misplaced and scattered to the four corners of the globe. Therefore I had the unenviable task of trawling Europe and other places. I had to track a lot of people down. Some people are very secretive about their addresses, particularly old movie stars who don't want fans tripping up to their front door. I had to rely very much on people like Tony Thomas, who was indispensable in the early stages of this book in introducing me to what was left of the Old Hollywood. I'm eternally grateful to him for that.

BW: *I notice you got a hold of Olivia de Havilland, who was very well acquainted with Korngold. She was in Paris, I guess.*

BC: She's still there. She's writing her own memoirs at the moment. She's always been supportive of this project because she held Korngold in very high esteem. He scored seven of her films, I think, so she got to know him on the set. He visited the set of *Elizabeth and Essex* quite a lot. She was absolutely charming. But the only way you can write a book about someone you've never met is through the vicarious experiences of others. In other words, you have to build up an image of what he must have been like by talking to people who knew him.

BW: *And since many of them are dying out...*

BC: Well, nearly all of them are. Olivia de Havilland is probably one of the last with her sister Joan. Eleanor Parker is still around. But I'd have to scratch my head to think of others.

BW: *How did you make ends meet while writing?*

BC: I've had several jobs. I graduated and was a music teacher. I taught music for seven years. And I had already started this burgeoning career as a broadcaster. I worked for the BBC quite a bit, because I have certain unusual tastes and interests in music and was able to talk about them. I was able to talk about composers that no one had heard of, like Franz Schreker and Hans Pfitzner—or, maybe I should say, composers that no one wanted to hear of! Then I drifted into marketing. I was headhunted by an advertising agency that wanted someone who had hands-on experience working in radio and the money was much better than teaching, so I said yes. That led me into public relations. Then I was a managing director for a public relations company for five or six years, then I started my own company, and I currently work as a freelance marketing consultant.

BW: *I must ask—are you married?*

BC: No. It would have been impossible. A personal life isn't possible when you're doing some of these things!

BW: *I kept wondering what a spouse might have said if you'd announced you were going off to Los Angeles to interview, say, Albert Glasser, who I notice you had spoken to.*

BC: Impossible!

BW: *You've suggested in your book the Korngold revival comes partially from a surging interest in works suppressed by the Nazis or written by composers having to cope with the Nazi menace in the 1930s—composers such as Viktor Ullmann, Hans J. Salter, Paul Dessau, Franz Schreker, Franz Waxman, Arnold Schoenberg and, of course, Erich Korngold.*

BC: In the conclusion of the book, I try to address that matter. I think Korngold's revival is, first and foremost, a

direct result of the reawakening of interest in the early 1960s in Mahler. Following this long, drawn-out process of his being rediscovered, people started to think, "Well, I wonder who else was writing in that vein around that time. I wonder who else was banned or was neglected because it wasn't in fashion."

That was one strand. The other, of course, is the reawakening of interest in film music in the 1970s, particularly Korngold's film music. It had a direct bearing, ironically, on the reacceptance of his serious works. It's ironic because Korngold used to be snubbed and despised because he went to Hollywood.

BW: *I remember when the Gerhardt recordings first came out, there was a huge uproar in the musical magazines as to whether this was even good music or not. There were some pretty condescending attitudes back then. This spilled over onto the famous Kempe recording of the symphony. Now we have even Andre Previn doing the Korngold orchestral works.*

BC: Much of the film music of the 1930s and '40s is now looked upon as classic.

BW: *You think so? I still find a lot of holier-than-thou attitudes, at least in America and England.*

BC: Yes, in England it is certainly regarded as classic.

BW: *What makes it so? What is it about movie music of that era that renders it any value beyond the films themselves?*

BC: I think it was so wonderfully composed and written. These scores are not trash, particularly if they're played well and done by top orchestras. The suites from these films are like a mirror of the symphonic poems of Liszt and Strauss in the 19th century. They're identical to program music. Program music in the 19th century had subjects, and the music of the 1930s and '40s—the best scores of that time—are merely a latter-day extension of that. I think the best scores of that time will pass muster in the concert hall any day. Certainly Korngold's do.

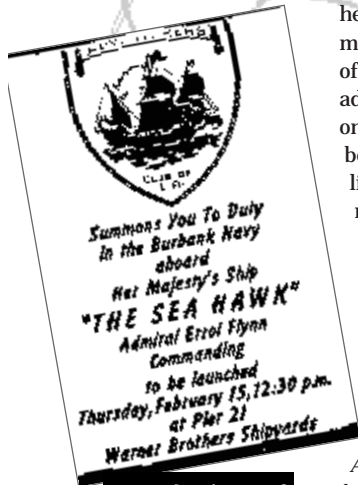
BW: *What is the biggest misconception you find among others about Erich Wolfgang Korngold?*

BC: That he somehow didn't have a style of his own, that he borrowed from every Tom, Dick and Harry. Of course, that is borne out of total ignorance of his music. People hear one piece and they think, "Oh, I can't hear a personal voice." Well, if you don't know his music, it's hard to recognize the voice. I can recognize Korngold in a single chord.

That is a typical product of today's critic. Most critics who hear a piece that they've never heard before, in order to be able to write about it, they have to think what it sounds like and then pigeonhole it, and that is so fifth-rate music journalism in my view. I don't want to be told this is "sub-Puccini" and "pseudo-Mahler." I want to know what the music contains, not what it reminisces for the writer.

BW: *The biggest surprise for me in this book is Korngold's wit. There's an image some have of this plump, fiercely talented but crestfallen man, depressed about Europe and even more depressed about Hollywood, donating his talents to movies even though he knows he's being wasted. Turns out he was quite upbeat and full of insightful humor.*

BC: That wit got him through a lot of things—and he was funny in two languages, which is very rare. I had so



A caricature of Korngold in a typically tempestuous mood (top) circa 1932; An invitation (bottom) to the newly built Maritime Stage at Warners, for the filming of *Sea Hawk*

many other stories I had to leave out because the book was too long—originally twice the length it is now.

BW: *If there was one thing you could stick back in, what would it be?*

BC: I had to cut out a fairly lengthy letter he wrote to a famous soprano, Maria Jeritza. She sang the Vienna premiere of his most famous opera, *Die Tote Stadt*, and he was trying to get her to sing his fourth opera, *The Miracle of Heliane*. He wrote this wonderful letter to her, but in the end it had to go because it was too complex. I had translated it into English but it also had musical quotations in it, and to reproduce it properly would be so complicated so the publisher said let's leave it out. And I was so excited about finding this letter, because there is no correspondence between Jeritza and Korngold apart from it. Maybe in a future edition!

Plus there was a lot of anecdotes. For instance, Louis Kaufman, the famous studio violinist and concertmaster at Warners in the '40s, remembered a couple of amusing stories about Korngold. One was when they were at the Hollywood Bowl one evening, and as Korngold was leaving the Bowl with Louis and his wife, this rather stupid woman came up and said, "Oh, Professor Korngold, isn't it amazing how the planes only go over during the quiet parts?" And Korngold said, "Well, zat's because all ze pilots have scores, madam! Didn't you know?" And she believed him!

BW: *Did you get to talk to Louis Kaufman much?*

BC: Oh, yes, many times. His wife is still alive, still going strong.

BW: *Was the Korngold family helpful in this project?*

BC: Enormously. Ernst Korngold, the composer's son, wrote the foreword. It was the last thing he did before he died. The family always supported this project but was never judgmental in any way and did not try to influence how it came out. I had to talk Ernst into even writing this foreword, in fact. He didn't think it was a good idea.

BW: *Why did you have to talk him into it?*

BC: He thought it might make it look like it was the official biography.

BW: *And worthy of being kissed off!*

BC: And I said, "No, I think it's important you say something about this because you're the last closely related person to Korngold." But they gave me access to all of Korngold's letters.

ter-century of research who had a bad word to say about him. In the music business and film business, it's very easy to make enemies, but Korngold didn't.

BW: *Of course, his father made up for that.*

BC: That was the strange thing. His father was almost the exact opposite. He went out of his way to be difficult with people. That was the most tricky subject in the book. That deserves a book in itself—their relationship, Korngold and his father's career as a music critic. And he was a great critic. He was not a mere scribbler; he wrote some fantastic articles and books.

BW: *I was amused at the irony between Ernst Krenek and Korngold, specifically the intense rivalry between their two great operas in the 1920s, largely engineered by Korngold's father; and how the Nazis briefly sided with the Korngolds, who were Jewish.*

When Decca later launched their Entartete Musik series of music suppressed by the Nazis, they chose these two operas to record—Krenek's Jonny spielt auf and Korngold's Das Wunder der Heliane.

BC: I was asked to write the liner notes for the *Heliane* disc after it was made, and they'd already made *Jonny spielt auf*, and I pointed out to Decca how these two had a history going back to the 1920s. Producer Michael Haas was amazed. He said how strange that Decca should pick these very two works to kick off the series.

BW: *There are numerous works by such composers coming out on various labels now—concentration camp victim Pavel Haas's prophetic symphony, Hans Selter and Paul*



HE WAS A CERTAIN TYPE OF COMPOSER. HE COULDN'T WRITE WAR FILMS. HE HAD TO SEARCH FOR SOMETHING LIKE A COSTUME PICTURE, WHICH BY THE MID-1940S WAS OUT OF FASHION

BW: *And Mrs. Korngold's diary. Was there anything the Korngolds quietly hoped might be mentioned somewhere in the book?*

BC: I can't put my finger on any one thing. I've known them now for over 20 years, and whenever we meet, all we ever do is talk about Korngold, and at great length. Ernst's widow Helen knew Erich Korngold from 1944 until his death, so we always get to talking and reminiscing about him. And I knew George very well. Over the period of 22 years, you absorb an enormous amount of information and obviously not all that information can be fitted into a book, but it does help to flesh out a picture of somebody. Korngold was an incredibly lovable person from all accounts. I haven't met one person in this quar-

Dessau's amazing House of Frankenstein score, Viktor Ullmann's The King of Atlantis and Hanns Eisler's fascinating anti-Fascist cantata. I hope all these unearthings continue. In your research, did you come upon any other composers whose music you'd like to see revived?

BC: Hans Gal. I'll bet you've never heard his name. No one has. I don't think there's a single piece of his music in the record catalog and nothing is ever performed. He wrote over 100 works, including several symphonies and eight operas. I met him when he was 95. It must have been heart-breaking to have composed all that and no one wanted to hear it. I'm hoping Decca will have a look at his output because he was a tonal composer but a very interesting one. He was Austrian. Like so many of those you have men-



Korngold on the set of *Devotion*, with Bette Davis (above). Together they also made *Juarez* and *The Private Lives of Elizabeth and Essex*; Biographer Brendan Carroll (below).



tioned, he was an émigré from Nazi Germany and ended up in Scotland where I found him—in Edinburgh, where he was head of music at Edinburgh University. They welcomed him with open arms.

BW: If you could talk to Korngold today and he could answer from beyond the grave, what is one thing you'd be dying to ask him?

BC: Oh, I can easily answer that because it's absorbed me a long, long time. It's something I can't even talk about in the book because there's no point posing

rhetorical questions. There are certain phrases, certain harmonic progressions, certain themes that recur throughout his output, almost when you're not expecting them. In his piano quintet, which he wrote in 1921, in the slow movement there are just two bars in that piece where the harmony and melodic material are almost identical to a similar phrase in the violin concerto, and that was written in the 1930s and '40s. Now, I can't believe Korngold thought, when he was writing the violin concerto, "Now, I must go back to that phrase in the quintet." It was unconscious, but it's like the ghost of a future work suddenly passing across the musical canvas. When I first heard it, I was really taken by it.

I'll give you another example. There's an eight-bar phrase in the piano concerto which crops up identically in the *Of Human Bondage* film score. I don't think he consciously went back to the piano concerto, composed in 1923, and put this moment in the film score more than 20 years later, but I'd love to know about his compositional methods and whether he recognized this. It's like his music is a personal currency, his own language he is using, and that's why when someone says, "I can't hear a voice or a style here," they're just crazy! And, incidentally, I believe this phenomenon is unique to Korngold. I can think of no other composer where these stylistic "reminiscences" occur in quite the same, eerie manner.

thing where two composers entirely independently came up with a similar idea—which, even more ironically, was influenced by the Brontes! But it wasn't deliberate.

BW: I was amused by the story of the Academy Awards ceremony, where Warners music executive Leo Forbstein accepted the award for Korngold's huge score for *Anthony Adverse* and how irritated that left Korngold. I understand that's what prompted them to change that system, so that the score's composer forevermore received the award, not the head of the music department.

BC: For many, many years after that, Korngold still refused to accept the Oscar for *Anthony Adverse*. It stayed in Leo Forbstein's office. It finally went into Korngold's house after Forbstein died. By then Korngold had gotten over it. He didn't bear a grudge but he just didn't really want the thing. He didn't feel it was his.

BW: I get the impression Korngold could take offense very easily but got over it just as quickly.

BC: It was over in a flash.

BW: I was amazed at all the research done regarding the films and orchestrators and interaction with the directors in your book. I wonder what your most interesting fact-finding trip was.

BC: I'd have to say my very first trip to Warner Bros. It was still in the 1970s and Warner Bros. [its early studio material] was not yet owned by Ted Turner. It was sharing its lot with Columbia Pictures, but by and large, the music department was the same as it had been when Korngold was there. All the music was still there. They hadn't yet donated it all to the University of Southern California. The music department still had people working there who had been there in the 1930s. I mean, Art Grier, who I met and interviewed, had started work for Warner Bros. on 42nd Street in 1932. I'm just so glad I got there in time because if I went there now they probably wouldn't know who Korngold even was. And in the big copyists' room, which I took photographs of, they had a complete wall which had conductors' scores for every Warner Bros. picture going back to 1927. You could just pick them up and look at the original conductor score used by, say, Max Steiner or Korngold or Tiomkin, with all their markings, everything intact. That was just beyond price. I spent many happy days going through that. There

IT'S LIKE HIS MUSIC IS A PERSONAL CURRENCY, HIS OWN LANGUAGE HE IS USING, AND THAT'S WHY WHEN SOMEONE SAYS, "I CAN'T HEAR A VOICE OR A STYLE HERE," THEY'RE JUST CRAZY!

It's remarkable. One day, I'll compile a thematic/harmonic index of his music to show how consistently this occurred.

BW: In the score for *Devotion*, which is about the Bronte sisters, the main theme Korngold composed in 1943 is almost identical to *Cathy's* theme in *Wuthering Heights*, which was written by Alfred Newman four years earlier, and at a different studio. What's crazier: *Wuthering Heights* is based on the novel by Emily Bronte.

BC: Oh, I know what you mean. I asked George Korngold about that years and years ago, and he said he remembered when his father had finished the score. Sometime later they were running the film *Wuthering Heights*, and his father was absolutely astonished when he heard *Cathy's* theme and he immediately wanted to go back and change his score. It was just an unconscious

was also this battered upright piano which everybody had used at some point. I was able to sit at that piano and play Korngold's music on it.

BW: What reaction did everyone there have to you? You would have been in your 20s.

BC: Oh, I was a moviestruck kid and they all thought it highly amusing. They were very sweet. Of course, because they weren't being controlled by a huge conglomerate at the time, if I wanted to make photocopies, they'd say, "Yeah, okay, kid, go ahead and do it." I was able to walk around the back lot and in those days, for example, the house from *Kings Row* was still standing. And there were bits of the castle from *Robin Hood* around. It was a dream come true, to actually walk up the drive past the water tower where you could still see, practically worn away, the name plates in the curb where

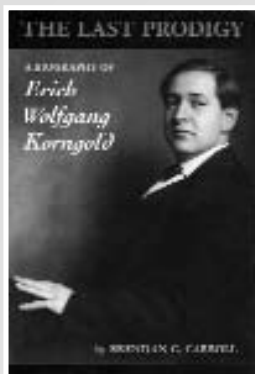
Erich on Paper: Two Biographies Reviewed

The Last Prodigy: A Biography of Erich Wolfgang Korngold

by Brendan G. Carroll
Amadeus Press,
Portland, Oregon, 1997
ISBN 1-57467-029-8
464 pp. • \$34.95

In an almost singular testament to the power of film music, a young Englishman named Brendan Carroll was introduced to the sound of Erich Wolfgang Korngold in 1971. Immediately Carroll became passionate about the great composer's work, and began laying the foundations of a biography. It was an ambitious and daunting task as Carroll was still in his teens, and had previously written nothing more complex than a shopping list. He remained committed and plodded on. In late 1997, more than a quarter of a century later, his book was published. A happy ending and a remarkable feat, because Carroll has written one of the finest composer biographies to date; one that bristles with the nuances of artistic endeavor as it wrestles an extraordinary 20th century figure to the ground.

Carroll's tome really does get to the heart of Korngold's genius and explores in significant, but not excruciating, detail what it must have been like to live the life of a compositional prodigy in a time and place where that particular art flourished already to a standard of near superhuman exactitude. It is usual when reviewing biographies to give a pocket history of the subject at hand. In this case, why bother? Readers of this magazine should surely want to seek out an exceptionally well-written and researched account of one of film music's greatest practitioners, and if not, well, nothing mentioned in this review will change that. Most admirers of Korngold are familiar enough with his peak Hollywood years; the groundbreaking scores that defined the very word Hollywood for millions around the world; his Academy Award-winning work for *The Adventures of Robin Hood* (1938) that remains on every all-time ten-best list; his unique style that bespeaks the action-adventure genre and continues to reverberate across the movie universe, bisecting and



interacting with everything from *Star Wars* to *Cutthroat Island*.

Korngold was born in Vienna in 1897. He died in 1957. 60 years exist between those dates, and encompassed within is a staggering segment of human history. One of the triumphs of Carroll's book is his ability to place young Korngold in the political and social contexts of his time. Korngold's father Julius was a prominent classical music critic. When his son's genius began to show itself, Dad was both proud and worried. The ramifications of an influential pundit touting the virtues of his offspring would send shockwaves through the musical intelligentsia. Despite the fact that Gustav Mahler, Richard Strauss, and later Giacomo Puccini championed young Korngold's unearthly talent, it would come to seem that throughout his life the knives would always be sharpening. After his work was categorized as "degenerate" by the Nazis, he escaped to America and popular infamy in film music. His prodigious concert output continued, but he was never fully embraced by the classical community again.

The arc of Korngold's life and career is fascinating, and the author brings it all to vivid life. What is ultimately most memorable and tragic about this life is the inexorable sense of a clock winding down, and a life running out. There is a parallel between Korngold and say, a figure like Orson Welles, who once stated that he had "started at the top and had been working [his] way down ever since..." It should always be remembered that it is no easier for a genius to accomplish something and to maintain it, than it is for more ordinary mortals. The struggle of art and its passionate creation is reliant on many circum-

stances. The sun, the moon and the stars all have to be in alignment—and many times it just isn't that way. For Korngold to have brought and left us anything is a miracle, let alone his startlingly large legacy of written (and recorded) works. Brendan Carroll, in his capacity as the president of the Korngold Society, and now the author of this definitive biography, has done more than most to keep that legacy alive. There's only this left to say: Buy the book, read it, and learn something. —Nick Redman

Erich Wolfgang Korngold

by Jessica Duchén
Phaidon Press Ltd., London, 1996
ISBN 0-7148-3155-7
240 pp. • \$19.95

In 1997, the classical music world celebrated the anniversaries of Franz Schubert, Johannes Brahms and Felix Mendelssohn-Bartholdy. The film music world—and pretty much only the film music world—celebrated the 100th anniversary of Erich Wolfgang Korngold's birthday (May 29, 1897). In a happy turn of events, the occasion has been marked by not one but two biographies on the influential composer, with Jessica Duchén's tome (an entry in Phaidon Press' softcover "20th Century Composers Series") slightly predating Carroll's.

For those who know about Korngold only through chapters in film music books, Duchén's biography gives an intimate look to the musical upbringing and life of a gifted composer, who was hailed as a wunderkind (child prodigy) by the musical bigwigs of his time. The eminent composer Gustav Mahler, then head of the Vienna Hofoper, went out of his mind when ten-year-old Erich Wolfgang Korngold played an early composition for him on the piano and arranged for him to be coached in composition by Alexander von Zemlinsky.

Korngold was a wunderkind in a true sense: he produced a full-blooded Piano Sonata in D minor at the age of 11; his first large-scale orchestra piece at 14; and his first opera at 16. His outstanding musical gifts caused some trouble, due to his overpowering, chaperoning

father, Julius Korngold, a well-known and feared critic who succeeded Eduard Hanlick at the *Neue Freie Presse*. It is often stated that Erich Korngold nearly stopped composing concert music because he started to write film music in the 1930s. In reality, the severe break in the constant flow of seemingly untroubled, easy-going composition came already in the late '20s, due to mishaps and intrigues regarding the performances of his fourth opera, *Das Wunder der Heliane*. As Jessica Duchén points out, father Julius Korngold's behavior is to blame in a significant way.



And that's the reason why this biography is so absorbingly readable: the difficult father-son relationship is discussed for the first time to a broad extent. One has to know about it for a closer understanding of Korngold's musical career. After the quarrels about *Heliane*, Korngold turned to Max Reinhardt and the arrangement of lighter music by Johann Strauss, for which he showed a considerable gift. And it was Max Reinhardt who introduced Korngold to Hollywood in 1934, where he set new standards in symphonic film scoring with his amazing sense of craft.

Until this book, biographical references about Erich Wolfgang Korngold have been written by family members (widow Luzi Korngold and father Julius Korngold). Duchén's tome adds a long overdue neutrality in its look at this legendary musician. For film music buffs considering buying either the Duchén or Carroll work, keep in mind that Korngold's life intersected with film only for his last 20 years; the Duchén book is well over halfway through before the composer even arrives in Hollywood.

—Lothar Heinle



James Cagney parked his car, and the same with Bette Davis, right near the old Warner Bros. office building.

One afternoon, somebody—I think it was Tony Thomas—he took me and showed me the prop vault which had everything you can think of. You could see parts of the *Casablanca* sets, inter-office memos, all the scripts and, most importantly, all the optical nitrate tracks of the music scores, which were subsequently destroyed. Fortunately, the Korngold tracks were saved because his son George was very careful. Somebody phoned him and said they were going to throw it all away and he did a deal with Warners for quite a lot of money and they made him open-reel taped copies of every track that still survived.

BW: *It makes a big difference if you have children to look out for your legacy. Unfortunately, so many great Hollywood composers had no one to look after their work. Speaking of lost masterpieces, is there any Korngold work that you feel has yet to get its proper recognition?*

BC: Well, so much of his output is recorded, not just once but several times. I mean, this recording of the symphony I'm going to today will be the seventh version of that work. If it is a "minor work" by a "minor composer," it's sure not doing badly! In fact, there's another one coming up in the New Year that Vladimir Ashkenazy is going to record in Berlin. And next year there are to be two recordings of Korngold's opera *Die Tote Stadt*, one by EMI and the other by Deutsche Grammophon, and we're talking about a million dollars there. And Hyperion is coming out with a new disc of the piano concerto. And there's a complete recording of all the quartets on ASV and there'll be the suite for left-hand piano quartet and the quintet, also on ASV.

There's really no end to it, and I'm kept pretty busy writing liner notes. There may be a recession in the classical CD market, but there's no recession in discs on Korngold! I suspect there's a whole secret army of Kornophiles out there, dotted around the globe, who are zealously buying up all these discs. But, to answer your question, if there is one work I'd like to see re-enter the mainstream repertoire, it's *Die Tote Stadt*. It has never really left, in one sense. It is still performed in Germany and recently it had its Italian, Japanese and Australian premieres. Still, it's not really performed widely enough. And it is a masterpiece.

BW: *What about the film scores?*

BC: Well, I have to go back to *The Sea Hawk*. My dream is that some day somebody will have the money to assemble and publish properly three of his best scores—*The Adventures of Robin Hood*, *Kings Row* and *The Sea Hawk*—as proper symphonic works. It'd be very easy to make a symphonic poem out of *The Sea Hawk* and I think it would be on par with, say, Bax's "Tintagel" and Debussy's "La Mer." I think these are poems to the sea and *The Sea Hawk* is up there with both. There's really not a dull moment in the score.

BW: *You mentioned at one point, while writing about Anthony Adverse, that Korngold was determined to make sure his film scores could stand alone. Do you think film music can stand alone, and exist apart from the film?*

BC: It depends on the composer. In Korngold's case, he approached writing these movie scores just as he would if he was writing an opera or stage work or sym-

phonic work. He didn't compromise and he always intended the music should still be music away from the picture. He is really responsible for the arrival of the foreground score. I mean, his scores made more impact, in some cases, than the films he wrote them for. For instance, when *Escape Me Never* is on, nobody is bothering with what's on the screen!

BW: *But wasn't Korngold terribly depressed at the films he was offered late in his Hollywood days?*

BC: Well, you see, he was a certain type of composer. He couldn't write war films. This was not his cup of tea at all. He had to search through the studio output for something like a costume picture, which by the mid-1940s was out of fashion. But a lot of his pictures weren't very good. For instance, he was more or less pressured to do *Of Human Bondage*. He saw the picture and thought it was dreadful, but Henry Blanke begged him because they had invested all this money in it and it was supposed to be a big buildup for Eleanor Parker's career and they said to him, "Will you save the picture? Will you do the biggest score you've ever done?" So he tried his best, but he couldn't save it. It's the one time actually where his music doesn't really fit the picture. I'm glad to say it's hardly ever shown. It's not just that one, though; *Devotion* isn't exactly a masterpiece. But the music is ravishing.

BW: *A new re-recording of Devotion by William Stromberg and the Moscow Symphony for the Marco Polo label is being dedicated to Tony Thomas. How did you get yourself "adopted" by Tony during your years of research?*

BC: That was through George Korngold. He told me Tony was the man to meet, that he was the one who could help me, that he knew everybody, and indeed he did. And, of course, Tony was devoted to Korngold. In our first exchange of letters, Tony said, "I've always wanted to write a book about Korngold but I never had the time. I wish you luck and will do everything I can to help you." And he couldn't have done more. He loved sharing. I wish he'd lived long enough to read this book. It's one of the great tragedies that he didn't.

BW: *What's next?*

BC: I think I will never be able to shake the work on Erich Korngold. When I go back home, for example, I will be going straight to London for the recording sessions for the fifth and last opera, *Die Kathrin*, which is not on disc. The BBC is making a co-production with a German label. They're also broadcasting it and I'll be doing presentation announcements and writing the booklet. But I have so much material that didn't make it into the biography. I mean, I could do a pictorial biography on Korngold regarding his life and his era. I have hundreds of photographs—a lot of them taken at the studios at Warner Bros.—which we simply couldn't use.

BW: *Your work as a critic makes me wonder how you get along with your peers. Many have a complete misunderstanding of film music, especially Golden Age film music.*

BC: Well, oddly enough, I never meet my fellow critics. If I go and review something, I'm usually there on my own. Besides, everyone knows when it comes to Korngold, I'm the one. If they have anything derogatory to say about Korngold, they don't say it in my presence!

FSM

arter Burwell's work for the Coen brothers is but one facet of the composer's multidimensional output. In the past two years alone, New York-based Burwell has scored a prodigious ten films, only one of which, *The Big Lebowski*, was a Coen brothers project. In fact, Burwell's participation on a wide variety of projects has practically become his calling card of late. In the independent circuit, he lent a crookedly exotic sneer to David Mamet's *The Spanish Prisoner*, gave death an eloquent nobility in *Gods and Monsters*, and emotionally grounded glam-rock excess in *Velvet Goldmine*. In the studio realm, he added a creative kick behind such big-budget action fare as *The Jackal* and *Conspiracy Theory*.

Dancing between tradition and innovation, Burwell has been able to connect with a myriad of different projects. His music consistently takes the road-less-traveled with odd harmonic suspensions and unique chamber ensembles, but it's always aimed at broadening our understanding of a film. By allowing sound and fury to still signify something, Carter Burwell has joined the ranks of today's most versatile film composers.

Doug Adams: The first thing I wanted to talk about is the interesting ensembles you've used. It seems like you can get

classical structure in terms of drama. And I thought that a cabaret orchestra would also bring out the humor, the irony in the film, the fact that the character is being tortured, and that new forms of torture are being invented for him on a scene-by-scene basis.

Of course, the other part of the answer is budget. I began by doing independent films, and that's really the bulk of what I do. The budgets force you to use something smaller than a symphony orchestra. I have very fond recollections of movies like *Raising Arizona* because it was very definitely a trade-off between imagination and budget. [Because of] the lack of budget, you really had to use your imagination a whole lot more. You had to think of the couple of instruments you could get the most interesting sound out of—something that really added to the film. And since that is my roots, it is still the direction that I tend to take.

One other point on that subject is that when they budget studio (as opposed to independent) films, they generally put the budget together before they've actually hired a composer. They will just throw in a number that represents the cost of a symphony orchestra. Sometimes they've even booked the studio and have virtually booked the orchestra at the point which the composer is hired. And as beautiful as the symphony

Composition Theory

Carter Burwell

Interviewed By Doug Adams

more out of a clarinet, piano, harp, and vibes than some composers can get out of a symphony. Where do you start with these ideas?

Carter Burwell: I guess I try to give each score a different color for character. Part of that, of course, is the instrumentation. If you just work with symphony orchestra, it's an amazing, amazing instrument, and I love it, but there's a tendency to feel that you need to use all of the sections of the orchestra. Each cue must somehow involve strings and brass and woodwinds and percussion. And that has the tendency to create a somewhat bland if beautiful sound in some film scores. By working with smaller ensembles and picking your instruments such that each of them has a definite voice, I think you're almost guaranteed to avoid blandness.

With *Spanish Prisoner*, for instance, my original idea was that it would be almost a cabaret-style orchestra: one tuba, one accordion, one vibraphone, one harp, one bass. It would be kind of like a Kurt Weill orchestra. Exactly why that seems right for the movie is hard to say, except that the movie has a



orchestra is, assuming rather than choosing that as your instrument robs you of one of the imaginative steps in writing music—designing what the palette of sounds is going to be. So, I really do enjoy these low budget films in which you know you're only going to have 10 or 20 instruments, and you have to really think about what each instrument is going to bring to the score.

DA: I've read that you do a lot of research for your scores. Do you come up with a lot of the ensemble ideas during this time?

CB: I enjoy the opportunity to do research, because hopefully I'm learning something on each project that I do. Of course, whether there are opportunities to do research varies from film to film. With *Fargo* I did a fair amount of listening and reading about Scandinavian music, and actually one of the themes for the movie is a Norwegian folk tune called "The Lost Sheep." I came across that during the research. Usually my ideas about instrumentation come before any research has been done. Usually I'll have those ideas the moment that I see the film. As I'm writing I may later refine them. I may realize, "Oh, there really isn't any place for this instrument. I'd love to be working with a bass saxophone here, but it's just not going to work and I have to eliminate it." But, generally those

ideas come up as I'm watching the film. It's almost like a reaction to the color palette of the film. It makes me think about the color of the instruments.

Favorite Instruments

DA: *Could we talk about your use of the electric guitar? Some of the stuff from Conspiracy Theory and Fear is really interesting; how did you achieve those effects?*

CB: The first thing I have to say is that it's not so much the use of the electric guitar as it is working with David Torn as an electric guitarist. He's an amazing partner for me in these scores because, in addition to being a great guitarist, he's an amazing musician. I learn a lot from him. And it just so happens that a lot of the ways that we think of music are very congruent, so I can describe things to him in verbal terms—in other words, in terms of the sounds of the guitar. I'm not going to tell him, "Oh, you know, the guitar should go through a pitch shifter that pitches it up to here, then a digital delay, and three reverbs." That's what he'll eventually do with it, but all I have to really say is, "It needs

any instruments that you find yourself returning to? I've noticed a lot of your percussion devices will return.

CB: Well, I do love percussion. It's probably my favorite place to be in the orchestra. It always looks like the most fun. As long as I've been a musician, I've always loved working with percussionists. It's very rare that I do a score that doesn't have a significant amount of percussion in it, even if that percussion doesn't sound like percussion. Even if it's Tibetan singing bowls or things like that. Percussion has such primal qualities that, in some ways, I don't even feel that music is doing its sacred duty unless there's some percussion there.

Inside and Out

DA: *I'm incredibly generalizing your approaches to scoring here, but it seems like a lot of things fit—with varying degrees—into two broad categories: The first is where it seems like you're scoring the broader picture of the film—the feel, the implications, the more far-reaching ideas. Certainly Fargo would fit there, Spanish Prisoner at times, probably even Gods and Monsters.*

Percussion has such primal qualities that I don't even feel that music is doing its sacred duty unless there's some there.

to be a wash of gray cresting over an underlying thrumming sound," and he'll be able to process the guitar to get that effect. Combining David's work with that of acoustic instruments is really an ongoing stimulation to my musical imagination.

My use of electric guitar has a great deal to do with my musical relationship with David. For instance, on *Fear*, David came in and played on a score that had originally been conceived of as orchestral. As the score was being recorded, both I and the director (actually I think Jamie Foley, the director, was too shy to say anything about it) were feeling that it needed some other color—something to take it out of a traditional genre so that when you heard it, it wouldn't be easy to pigeon-hole and say, "Oh, I see, this is an orchestral score." It already had taiko drums and things on it, but David Torn happened to be in California at the time, and we had him come in and play for a day or two. It was the perfect solution to that problem. But, that's an exception. Normally, I have David very much in mind when I'm writing scores.

DA: *In the instances where you just give him the verbal descriptions, will he then improvise over everything else?*

CB: Well, he's not doing it improvised. The verbal descriptions just describe the sound of the guitar. I believe I always put a score in front of David. In that case [*Fear*], because the guitar hadn't been an original part in the score, on each cue I would grab a violin part, or a piano part, or something like that, and put it in front of David. Sometimes I would just write on top of it—add a few notes, or chord charts, things like that. Usually I write a detailed score for David, because, in my experience, for having this very warped and fascinating improvisational sense, he's also a pretty good reader. He's quite virtuosic on the instrument.

DA: *Other than the guitar, do you think you have*



Mel and Julia get CONSPIRATORIAL;

Then there are also those scores which seem to come very exclusively from inside the world of the film. They're much more self-contained and immediately about the actions in the film, rather than any sort of ramifications. Barton Fink, maybe even some of your comedy scores would be here.

CB: That's one of the questions that comes up very quickly the first time I see a film. It's the question of, "What are the musical themes going to be attached to?" They're going to inevitably attach to something in the minds of the viewer, and what is that something going to be? Is it going to be character? Is it going to be story line? Is it going to be mood, or just some vague sense of doom or mystery? Those questions come up right away; they're some of the first questions. A lot of directors have read somewhere about

the concept of motifs, [and] they just assume that every character is going to have a theme, or something like that. That doesn't always work. There are times when it's right, especially if the story is character-driven. In particular, I think it's effective when there are characters who play a role in the film when they're not actually on the screen. In other words, when a character is an important part of the story, but is hardly ever there. The film, *Laura*, is a perfect example of that, but it comes up in less extreme exam-

**See Downbeat
Vol. 3, No. 7
(pg. 14) for
information
on Burwell's
upcoming
scores for
VELVET
GOLDMINE
and HI-LO
COUNTRY**

ples, too.

But in terms of deciding what themes should be attached to, that is one of the first aesthetic decisions that I make. In *Conspiracy Theory*, for instance (I don't know how you'd define that, whether it's a comedy, or a thriller, or a romance), since it was almost entirely about one character, the Mel Gibson character, we were seeing the whole film through his eyes. Yet, there were 90 minutes of score. Clearly there couldn't be just one theme for this character. Themes were going to have to attach to other things. So, what happens is the themes attach to the stories he imagines himself being part of. There'll be a theme for when he thinks he's a private eye, or a secret agent. There'll be a theme for when he thinks he's a romantic hero. There'll be a theme for when he thinks he's a tragic hero. That would be an example of how that solution was arrived at.

In a movie like *Fargo*, it didn't seem to me that it was really a matter of character, but more of trying to get the film to work both as a police story and a comedy. I wanted the music to be bombastic enough that you might just believe it was a real police story and yet, also through bombast, maybe make you just laugh a little bit—if uncomfortably—because you're never quite sure. The fact that the music is overplaying sometimes might push people to giggle a little, or to feel an uncertainty anyway. That is something

might have without the music. But the music never really comments on anything like an outside voice. It's more of a narration. Is it important to you that the music be dramatically organic in that way?

CB: Oh, it's very important. I don't think that it succeeds if the viewer is stepping back in a film and listening to the music. There may be moments... [long pause]. Well, even as I'm saying this, I'm not sure that it's true. I'm thinking that there may be moments when it is useful to step back and listen to the music, but honestly, as I'm thinking about my films, I can't think of one. I think, for me, that it does always have to be organic, because if the audience stops at any point and thinks about the music, then that pulls them out of the film. It's not an invalid approach, and it might have some usefulness in a Brechtian sense, but it's true that it rarely comes up in my films. I hope the music that I do is not predictable, not lulling, but at the same time doesn't cause you to leave the film and say, "What the hell was that!?" I prefer that you leave the theater and then say, "What the hell was that!?"—that'd be fine. [laughs]

Monsters & Mamet, Conspiracies & Coens

DA: *One of the things that struck me about Gods and Monsters was that it's sort of period-sounding, but sort of not. It's like you*



John feels FINKY; Colin, Elsa, Boris and Ernest inspire GODS, Mark makes Renee FEARFUL

I go for a lot in the Coen brothers' movies—making the audience uncomfortable, then giving them a release from the discomfort.

So for *Fargo*, it was a vaguely defined musical job. I wanted it to be something that, on the one hand, sounded like film noir policier scores, so that's why it's low winds and brass and percussion. But, hopefully it would also point up the comic pathos of the characters, because, with the exception of the police chief, every character is a buffoon of some sort. They're all in pathetic circumstances, so the music needed to play that as well. Hopefully there was a way for it to do both. It's all stated in the opening theme with harp and solo violin, which bring out the lonely qualities in these characters. Then it gets completely overblown when the orchestra and percussion come in, and the entire time that that's been happening, nothing visual has been going on. [See score excerpt marked, "molto bombasto."] It's only a guy driving through the snow. I think that it says everything right there—something about loneliness, but also something about melodrama and bombast in the film.

I guess the answer to your question is that every film is different.

DA: *I'm noting that with all the different approaches that you're talking about, the end result seems to be that the audience will examine the film more closely, maybe even differently than we*

played with that Franz Waxman-style of whole-tone constructions and splashy cymbals, but you never quite gave in to it. How did you avoid just doing a genre score?

CB: Well, I have to tell you a little bit about the movie for it to make sense. Do you know anything about the film?

DA: *I know the set-up.*

CB: Right. It's a difficult film to describe in one sentence. I mean, I could probably describe the plot in one sentence, but the plot has nothing to do with it. Ultimately, the film is about things like desire, and death, and desire for death. And it uses Frankenstein as a pivot to go between these areas. One of the things I love about the film is that it's dealing with potentially difficult material, and at the same time it's pretty funny. I thought that the music had to bear some relationship to, as you say, the Waxman-style scores, because Frankenstein is a recurring theme through it and he scored *The Bride of Frankenstein*. I thought some of that Romanticism would be good also because it gives the play of death another dimension. In other words, [when you see] it with this type of music, hopefully you'll think of death more the way 19th century Romantics did, view death as a Romantic concept, not the way we think of it in the late 20th century as just a kind of inefficiency. That's certainly one reason for doing Romantic music for this movie. I think that it couches it in differ-

ent terms when we deal with things like decay and death.

But at the same time, I usually do not like doing music that's simply a parody of one genre, or that just cops a genre. Often that is, in fact, what a film calls for, but it's just not what interests me very much. Hopefully, there's always the opportunity to add something new. In this film there are plenty of opportunities for it, because the film is such a strange *mélange* of subject matter—of homosexual desire, and at the same time comedy and mortality. So there are some elements in it that are kind of post-Waxman, and some elements that are just me. If it had just been Waxman, I think it would have been unfair to the characters because they're having their own experiences. They're not in a Frankenstein movie.

DA: *Was it tricky to get the different elements to blend as well as they do, or was it just a matter of adding a couple of augmented chords here and there and knowing that it's going to nod to Waxman, but not quite become him?*

CB: In my experience, it usually has as much to do with the film as it does with the musical concept. If the film takes unexpected turns, then the music will take unexpected turns. I'm going to give credit to Bill Conden, the writer/director, and the film for the fact that it doesn't generally fall in to predictability, and that's one reason why the music doesn't. It's also true that

also seemed a little bit like '50s French police movies. When I played it for David Mamet, that was his reaction. I think there's some truth to that. And after he spoke about that, I thought it was a perfect excuse to throw some accordion on to it. Since I play accordion I'm trying to put it on every score that I work on, and I rarely succeed, so I thought, "Well, perfect opportunity to do a little accordion playing!"

But I think the main thing about that opening theme is that it seems to wrap around itself in such a way that it's a little bit of a conundrum. That's what it suggests to me. It's a little unclear; it's not focused; it sounds a little like it's wandering and it keeps coming around to the same place again when you don't expect it to. Those are the important things. And of course that's a major theme of the film.

DA: *I thought it was great that you used a six-bar chord progression so it's got that half of a phrase that ends up being the beginning of the next phrase.*

CB: Yeah!

DA: *That's a great way to do that. Let's also talk about Conspiracy Theory. What really interests me, and you talked about this a little bit, is that the score has to cover so much musical ground, but it still feels like it's revolving around a center of something. There's something in the core of it that all these dif-*



How FAR will Frances GO?: Instructions to Orchestra: Molto Bombasto!

I'm not interested in doing Franz Waxman music, except to make the occasional point in the film. So, if it starts to blend from Waxman, it's not so much an effort as it's just the way that I write. I'm not trained in doing other styles. I didn't study that. When I write, inevitably, I'm writing what I consider to be my music. So even if I were making a really serious endeavor to cop another style, I would screw it up in such a way that it would end up being my music. [laughs] That's my hope—that's my theory.

The Spanish Influence

DA: *All right! We talked about the colors in The Spanish Prisoner, let's talk about the styles. The main title cue is great—it sounds like a tango with a stomach ache—but it's got those augmented seconds built into it so it's also got kind of an exotic sound in an off-center way. Where did you hit upon all of that?*

CB: Well, I wanted the theme to turn inward on itself. It goes through a variety of chord progressions that, through some chromatic moves, bring you back around, but in a way that you didn't exactly expect. I also wanted it to be something that throws a haze in front of your face so that you're not drawn into the details of it, but you feel like it's kind of wet and glistening. Obviously vibraphone, harp and such help with that. Once I'd come up with that particular chord progression, there was something about it that

ferent adjuncts are related to. Was it difficult to make it sound like you're not just flipping channels behind this thing as he's having delusions?

CB: I don't know if it was difficult, but I did think it was important. And it's one of those things that I, as a composer, think is important more than the director does—or in this case the producer, because Joel Silver was very directly involved in the score as well as Dick Donner. I think they had very specific things they wanted in terms of, "Here we need to be unsure about whether Mel's a good or bad person. Here we need to know finally that he's a good person." There were three or four scenes where they wanted to have the audience be unsure about Mel. It was an ongoing question and came up as they did previews of the film. They would come back and tell me, "Oh you know, the audience just can't help loving Mel!" [laughs] So what we need to do is make him seem a little more sinister." Those would be their main concerns.

My main concern was, yes, not so much to think about Mel as completely fractured, but rather to try to make him seem like there was one whole being there who's just having a little difficulty holding his parts together. I presume everybody has some difficulty with that from time to time. I didn't want the music to be completely different from scene to scene, just because in one scene he's romantic and in the next scene he's being drugged and

tortured. I thought it was important that there be a through-line in the music in terms of feeling. And there was no reason why there couldn't be one, because there is something romantic about a lot of what we think of as espionage music. Like Mancini and John Barry, a lot of it has a romantic quality. I didn't think it was that difficult to make it happen, but I did think it was important not to lose sight of that.

And again, hopefully, even though there are times when it has to be an espionage movie, and there are times when it has to be a romance, it's not just a parody of those genres. I mean, there's obviously a part of it that seems like a parody of Mancini private eye music. But hopefully there's something in the melody and chord structures that is not Mancini.

The Big Letdownski

DA: *This is probably a stupid question, but could you describe the extent to which you were involved on The Big Lebowski. You're credited with an original score, but...*

CB: You didn't hear one?

DA: *There's kind of a cymbal roll...*

CB: [Laughs] Yeah! There are actually about six or seven tunes of mine in there. But because the premise of the music in the movie is that this character, Jeff Lebowski [Jeff Bridges, not

on *The Big Lebowski*, but they assured me the next one will have lots of score!

DA: *You say the Coen brothers don't come to you with preconceived notions of what the music should do. One of the things I've often noticed in your work is that if it reminds us of anything, it's reminding us of cultures, or classes, or something out there in the world, but not necessarily of some sort of next generation of a film score genre. There are gestures in it, certainly, that are dramatic in a "film" kind of way, but it doesn't sound like you're trying to do somebody else's movie music. Is it getting increasingly more difficult to be able to get into projects that will allow you to be a little more worldly, so to speak?*

CB: If I understand the question, it's a good question. I don't think it's increasingly difficult; I think it's always been difficult. I've hardly ever come across a director whose directions to me were, "Give me something I've never heard before." I'm not sure that's ever come up. Generally speaking—and perfectly correctly—a director's concern is only one thing, which is that the music serves the film. Whether the music be good music, whether it be interesting as music, these are not his concerns at all. I think that it's an extra bonus if the director ends up thinking that his film got a score that's actually enjoyable as music, but that's definitely a secondary consideration.

Outside of the composer, most people are going to be satisfied with very pedestrian film scores. That's pretty much my universal experience. That's not to say that they don't want it to be really good, it's just that the criteria are different than the criteria of the composer or musician. They need it to serve the drama of the film, so if you as a composer want to do something as well as that—if you want to do more, you want it to be interesting music, or to say some-



Jeff Goes Leg SKIING

My work with the Coens is my most fulfilling experience in film music. They give me so many different things to do

David Huddleston], kind of scores his own life with his 8-track collection, we agreed early on that there shouldn't be anything that sounded like score in the film—it should all be songs. Yet there were still quite a few places that needed something, and in fact needed score, but we just knew that it wouldn't sound like score. The pieces that I did were all in song form, even if they didn't have lyrics, and for this reason, they were wildly varying. One of them is a big band jazz tune which plays under Jon Polito's private investigator scene. He has one scene, so there's one piece for that. One is the 1970s German electro-pop tune that plays under the 1970s German electro-pop band, who are the biker nihilists in the movie. What else did we have? We had an instrumental version of a Debbie Reynolds tune. I'd be hard-pressed to remember all of them, but there were about six or seven pieces.

In a way, it's frustrating for me. My work with Joel and Ethan is, in many ways, my most fulfilling experience in film music. They give me so many different things to do; they seem to have no preconceptions about what I can or should do. That's one reason it's so much fun. It was a little frustrating to have so little to do

thing about your musical interests and instincts—you're just going to have to do that on your own and not expect any thanks for it! And you may have to fight about it, because if you put something in front of people that's different than what they're used to hearing, or different than what they're expecting, whether that's based upon the body of film music as we know it, or based upon a temp track they've been listening to, you're probably going to have to fight to convince them that this new thing they're hearing is just as good as, if not better than, what they were expecting.

I don't think it's gotten any more difficult than it ever was before. In my experience, it's very much the same. There was a time when I thought that on independent films it would be easier to do more work of interest than on studio films. But, I don't think that that's necessarily true. I think people who make independent films are just as concerned about selling tickets as the people who make studio films. And that concern translates into conservatism. [pauses and laughs] Was that your question? FSM Thanks to Carter Burwell and Tim Washington.

Doug Adams can be reached at Doug@filmscoremonthly.com

STORMING THE CITADEL

A stolen glimpse of the stalwart label

By Wes Marshall

Tom Null is obsessed with great recorded sound. He started collecting records when he was 11. In his teens, searching for better sound, he put together his own stereo by fastening a second tone arm on his mono record player and running wires all through the house so he could use the amplifier from his parents' mono hi-fi to run a second speaker in his bedroom. This experiment foreshadowed the man's tastes. As owner of Citadel Records, he has put the same kind of interest and ingenuity into the sound and technology of his company.

Null has loved film music since the first time he saw *Fantasia*. His idol was Miklós Rózsa. In his formative years, *Ben-Hur*, *El Cid*, *King of Kings* and *The World, the Flesh and the Devil* were his favorite scores. He became an avid collector of out-of-print soundtracks. His love of music led him to work in record stores until the mid-1970s when he helped form Varèse Sarabande.

Null remembers: "I set up a deal with JVC Records in Japan to bring in their classical pieces and send them some American things for distribution. JVC had a contract with MCA to release in the Orient some old, collectible American Decca soundtracks. I thought that if I could get permission from MCA to market those in the USA, there would be a good market. Chris Kuschler and I put together Varèse Sarabande to import these JVC pressings of American Decca soundtracks. That's how I got started in the business."

At the time, late into an oil crisis, American vinyl sounded awful. Clicks and pops galore. The Japanese, however, were doing wonderful pressings. Null, still interested in the best sound, noticed the superiority of their Japanese imports. This led to Varèse being the first label to manufacture LPs in Japan. He worked in record stores for a couple more years while they were getting Varèse off the ground. Then came the next big thing in technology.



Citadel owner Tom Null

"My past experiences got me primed for dealing with changes in technology," Null recounts, "so when digital came along, I jumped in. I got the first digital recordings made in England in September 1978 which were Morton Gould conducting the London Symphony Orchestra in an album called *Digital Space*. Another early one I was involved with was *Brainstorm*, which had originally been recorded in analog, but we quickly got James Horner with an orchestra in London and re-recorded the soundtrack in digital." Varèse was on the cutting edge of the new technology.

By this time, Null's favorite composers were Rózsa, Korngold, Williams, Holdridge and Goldsmith. One of the re-releases he had done was of Rózsa's *Lust for Life*, which gave Null the opportunity to meet his hero. "It was incredible when I first met Rózsa. I had never even talked to him before. He said he had seen the record in the stores and was impressed and wanted to meet me. This was incredible for me. Physically and creatively, he was in his prime. But, at that time, his career was as close to being in eclipse as it ever was. Film soundtracks at that time were more like TV music, using small groups in a jazzy context. They were not big orchestral works like Korngold and Rózsa. Anyway, he asked me to meet him at Musso and Frank's Grill on Hollywood Boulevard, a

very famous 'Old Hollywood' watering hole. Here I was, meeting my idol, and he was buying my dinner at this famous old place."

It was the first of many meetings. Another occurred in Utah several years later which formed the backbone of one of Citadel's most interesting CDs. *Legendary Hollywood: Miklós Rózsa* stems from a recording Null did with Rózsa in Utah. The excitement in his voice is tangible as he describes it. "We were doing a recording which included an expanded version of the *Spellbound* Concerto for Duo Piano and a piece that he and Christopher Palmer had put together called *New England Concerto* made from several '40s movies. But we had room for two short pieces, so I was able to include two of my favorite Rózsa pieces, the overtures from *Because of Him* and *The World, the Flesh and the Devil*. Rózsa was already quite ill and couldn't conduct himself, so Elmer Bernstein conducted. That CD has been out-of-print for several years, but I was able to license those two overtures, and I picked up some other things from Bay Cities, which is out of business, to put together the CD."

Shortly after Varèse was formed, Citadel Records came into being. It was founded in 1976 by the late Tony Thomas. Tony had a number of excellent contacts in the area of film music (see FSM Vol. 2, No. 6). But he was slightly ahead of his time. He was putting out orchestral scores in the mid-1970s when the norm was small-ensemble, jazzy scores. It was just before the *Star Wars* juggernaut changed everything in film scoring. Null explains, "Tony was great with contacts and wrote great liner notes. He was great at getting rights to contracts. But he wasn't too concerned with quiet vinyl or full-color covers. About 1980, Citadel became a subsidiary of Varèse. Before I left Varèse [in late 1993], I took over Citadel. So, for the last few years I've been doing reissues and new titles under the Citadel label."

Null left the much-larger Varèse because he wanted to do more classical music and Varèse had pretty much stopped that line of business. But he carried his commitment to quality with him. Lee Holdridge has been impressed enough to see several of his works released on Citadel, including *Into Thin Air*, which many believe to be one of Holdridge's finest works. "Tom is intent on putting out the highest quality product possible," says the composer. "He really works hard on getting the sound right. Tom's work is a main reason the sound on *Into Thin Air* is so great. He takes trouble to make it sound like you are there."

Interestingly, Null gives all the credit for the fine sound on that CD to Holdridge.

"That was Lee Holdridge's doing. Lee is unusually aware for a composer of the sound quality and his composing is so clean." Both men were ecstatic when another Holdridge/Citadel recording, "Scenes of Summer Orchestral Suite" from *Charles Gerhardt Conducts the Music of Lee Holdridge* was used by Tara Lipensky for her winning skating routine in the Olympics. Hundreds of million viewers were tuned in and heard the work.

Null's friend Peter Kermani, owner of Albany Records and past manager of the Albany Symphony, is even more explicit about Null: "The reality is that the major record labels are in such turmoil today, like PolyGram and BMG and Sony. With all of the things they're facing, such as lack of sales and lack of organization or however they want to describe their troubles, it's the smaller independents like Citadel and others who are putting out material collectively that's better than anything being put out on the planet. I think Tom has the ability to select music of value from the historical catalog and remaster it to the highest specifications. He can do the same with new material. Many people are loathe trying music with which they are not familiar. Tom's material is generally premieres and unique to the catalog. His soundtrack and classical releases are wonderful." Kermani thought enough to add Citadel to the list of labels he distributes.

Null is happy he has a reputation for quality. He believes most companies are more interested in getting product out quickly rather than right. When he started in the LP era, it was common to have test pressings done of the LP for approval by the producer. Tom was known in those days to be fussy about getting it right. In the CD era, many producers don't even ask for a test pressing. Null does. "It's not cost efficient, because, sadly, many people can't tell the difference. But I don't make CDs for the bottom line and I never have. If they're not as good as I can make them, which means they have to sound like a real orchestra, well-recorded and well-produced in a believable space, we don't put them out. At Citadel, I do it just like we did in the LP era. I make them cut a test pressing, and if I don't like it, I re-cut it as many as three times until I feel it's right. On average, I re-cut twice."

Null becomes feisty, preaching from his personal podium: "I do not make CDs under the assumption that people will be listening to them from the kitchen while they're washing dishes. My CDs are made for people who will sit there and pay attention, at least the first time they hear them. It's not back-

ground music and it's not going to be played at a wimpy volume level. It's made to be played on a good stereo system and to be played at a decent volume level so it sounds like a real symphony orchestra that is as well-reproduced as possible. I have no sympathy for people who play their music at wimpy little volume levels and don't even try to play an organ or a timpani at real volume. It's easy to have low distortion if you have no volume. I like to play symphonic music so that it sounds as if the walls have melted away on either side and behind your speakers and you are in an environment that gives you the illusion when you close your eyes like you are in a full symphony hall. When you turn it down, you reduce the size of the orchestra.

"Most people don't play music at the right level," he continues. "They turn it into a little miniature postage stamp of the way the orchestra should sound. Turning the volume down provides the same difference as viewing a big movie in the theater or on a 19-inch TV. I don't mean to sound snobby. I had lousy stereo equipment for a long time. Most people get as good as they can get. The point of

MOST PEOPLE DON'T PLAY MUSIC AT THE RIGHT LEVEL—TURNING THE VOLUME DOWN IS LIKE VIEWING A BIG MOVIE ON A 19-INCH TV

all this is I have always tried to make recordings with uncompromised sound, even if it was better than what I could extract with my stereo system. No matter what kind of stereo you have now, you can be sure that if you upgrade your system later, you'll find all the music there on my CDs."

You might be able to guess what kind of music he likes to listen to at home. "Rafterrousing, loud-banging, fabulously symphonic music, whether it's film score or classical. I'm actually not very subtle. On Citadel, I love listening to *Charles Gerhardt Conducts the Music of Lee Holdridge*, the soundtrack to *The Puppet Masters* by Colin Towns, John Ottman's *Snow White: A Tale of Terror*, and the Jack Stamp recordings of symphonic band music. Rózsa. Korngold. Williams. Holdridge. Goldsmith. That's what I like to hear."

Sounds like one of us.

FSM

CITADEL'S HERALDRY

Reviews of their recent releases



Snow White ★★★½

JOHN OTTMAN (1996)

STC 77116 • 22 tracks - 60:41

Snow White: A Tale of Terror was an adult retelling of the familiar Grimm's fairy tale which went back to the dark roots of the original story—it's as far from Disney's *Snow White and the Seven Dwarfs* as you're likely to get. All the familiar elements are there, including a beautiful innocent (Monica Keena), an evil Queen (Sigourney Weaver as the Lady Claudia) and even an approximation of the dwarves (as blue-collar forest workers). But the focus settles sharply on issues of fertility, with Weaver's desperately insecure character locked in a battle with Keena's for the genetic legacy of a feudal lord (Sam Neill). It was a daring idea, but the rewards for daring filmmaking these days usually include a quick trip to pay cable. To be sure, the film is a tough sell to a modern audience, suffers from some slow spots and an opaque heroine, and loses focus whenever Weaver (in a brave and often riveting performance) is off-screen.

John Ottman's score opens with a beautiful title melody that summarizes the movie's storyline of vanity versus innocence, set against a cascading, trilled string line that plunges the listener into the chaotic, dark tug of magic that eventually drives the Lady Claudia to her doom. "Claudia Arrives" further contrasts the fragility of the young heroine, with the main theme first played by chimes in lullaby-fashion, later in a fuller reading as Claudia sweeps into the movie to take her place in Sam Neill's castle. Ottman is a veritable genius at knowing exactly what

orchestral color is needed from moment to moment in the films he scores, and he's been fortunate to take on projects (like this and the also unreleased *Incognito*) that require a heavier, more involved scoring technique than the average Eddie Murphy movie. To his credit, he's kept the same dark feel on these projects that he brought to *The Usual Suspects* while producing new thematic material and a unique feel to each score.

Snow White fits in perfectly with other fantasy-based scores like Jerry Goldsmith's *Legend* and the more recent *Merlin* by Trevor Jones, mixing choir and orchestra to create a gorgeous, timeless mystical feeling. And while most of the score is subtle and atmospheric, there are plenty of fireworks in cues like "Freaks of Nature," "She Lurks" and "What Have You Done to Me!" Ottman's score also figures heavily in a startling, graphic sequence in which Claudia steals into the bed chamber of the wounded Lord to "take his seed." Ahem.

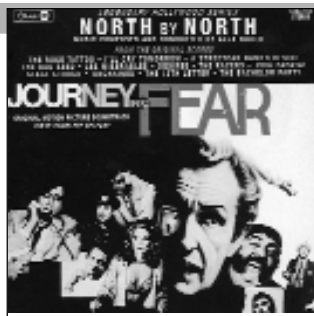
This is a great-sounding album (recorded in that newfangled 16-bit digital process and transferred to 24-bit), happily rescuing Ottman's score from the obscurity in which the film itself will probably be doomed to languish. (Extra for experts: Ottman uses a four-note motif at the beginning of a couple of cues in this score that sounds similar to one of the love themes from the original *Star Trek* TV show. Although it apparently happened by accident, even Ottman noticed it as he was listening to playback of the score. The first one to identify which *Trek* score is accidentally referenced wins a specially autographed No-Prize!) —Jeff Bond

Black Sunday/Baron Blood ★★★

LES BAXTER (1960/1972)

STC 77110 • 2 tracks • 59:45

Previously released on the defunct Bay Cities label, this compilation of two Les Baxter scores for Italian cult director Mario Bava is an appropriately grim listen. While both



scores are marked by the older traditions of horror scoring, the 1960 *Black Sunday* bears much more of the influence of horror movie scores of the 1950s: it's a relentless alarm of brass, shrill, high-pitched strings and timpani. *Baron Blood* gains distinction via its moody, post-'60s feel and icy, spectral electronic keyboard effects. The latter score is also more conventionally melodic, with atmospheric flute solos, piano and brass choir. Even with this more accessible sound there's still plenty of angry, bubbling brass, deliberately off-key effects and harsh attack sections that will be tough going for listeners weaned on post-1980 scores. The sound here often recalls that of late '60s television scoring, but while Baxter is great with textures and the bleak atmosphere of horror, the construction of the music itself often seems meandering, purely responding to the moment-to-moment visuals rather than providing the kind of anticipation, suspense and structure that makes for something really scary. Still, Baxter can stand side by side with Ronald Stein as the king of low-budget American horror scoring. —Jeff Bond

Adventures in Hollywood

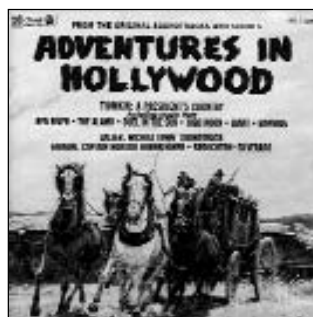
★★★½

VARIOUS

STC 77108 • 20 tracks • 63:38

Citadel's *Adventures in Hollywood* CD combines several previously recorded suites from their catalog for an exciting listen. The performance of "We'll Be Back" from Bruce Broughton's *Silverado* misfires right out of the gate, but the 30-minute suite from Hans Salter's *Wichita Town* (1960) is a rarity: an extended recording of music from a television series from this era. This is library

music Salter wrote "wild," not to picture, so it is not full of 15-second bits and transitions as might be expected for television, but rather rounded, if brief, pieces recorded with a sizable orchestra in Munich. Stylistically it covers all the bases: the action music veers into Lone Ranger-styled



serialized horse opera, the "big themes" are appropriately *Big Country*/Moross in their depiction of the West, but most of the suspense cues are surprisingly dark and moody. The stereo sound is remarkable; unfortunately, eight tracks (10 minutes) have been left off from the original Citadel LP.

Next is the 11:37 Dimitri Tiomkin suite "A President's Country," a medley of themes from *Red River*, *The Alamo*, *Duel in the Sun*, *High Noon*, *Giant* and *Rawhide* arranged for concert performance. It's surprisingly mellow and lyrical in tone, nowhere near as strident as *Wichita Town*. The album wraps up with an 18-minute suite (recorded in 1960) of Robert Farnon's *Captain Horatio Hornblower*. This is an exciting work in the Korngoldian tradition, with rousing brass exclamations in the style later carried on by John Williams (*Indiana Jones and the Last Crusade*) and Craig Safan (*The Last Starfighter*).

The 12-page booklet features new liner notes by Alain Silver and Tony Thomas and a fine cover painting. The album overall has some good music, although the weirdness of its combinations (*Silverado*, an obscure western TV show, a Tiomkin medley, and *Horatio Hornblower*—together at last?) has caused it to be overlooked by collectors. —Lukas Kendall

Maya/Horror Rhapsody ★★★

HANS J. SALTER (1967/1941)

STC 77115 • 20 tracks • 56:36

A collection of music by the tireless Hollywood craftsman Hans J. Salter, this Citadel album combines a little over a half hour of library cues written by Salter (before the series was filmed!) for the exotic two-boys-and-an-elephant adventure series *Maya*, televised briefly in 1967, and a suite from Salter's stock-in-trade Universal horror movies from the late '30s and early '40s.

Maya is a sterling example of the kind of distinctive television music written in the '60s, and while it doesn't quite compare to *Star Trek*, Salter's music is appropriately adventuresome and exotic, straightforward enough to speak to the show's would-be audience of grade schoolers and teenagers. Sound on the stereo *Maya* recording is particularly good, while the 1941-recorded "Horror Rhapsody" bears some of the pinched sound and artifacts of its advanced age. The music, however, is as robust and entertaining as when it was first written, throbbing with exaggerated menace and even a perverse sense of humor. And 7:42 into the suite there's a cameo appearance by Danny Elfman's *Batman* theme (which also appears in another '40s horror movie, *The Wolf Man*—who the hell wrote this theme?). Some of this music must have found its way into the *Flash Gordon* serials (at least in their compiled movie form), because "Horror Rhapsody" sounds like one big *Flash Gordon* score. —Jeff Bond

Cry of the Banshee ★★★

LES BAXTER (1970)

STC 77107 • 14 tracks • 61:58

This CD by Citadel combines Les Baxter's *Cry of the Banshee* with Baxter's *The Edgar Allan Poe Suite* and John Cacavas's *Horror Express* (1977). Baxter is best known as a "bachelor pad" master—he scored around a dozen movies with the word "bikini" in the title—but here turns in two avant garde, atonal string-orient-



ed scores for small ensembles. Think of Bartók's string quartets, or the whole Schoenberg/Berg/Webern school. Sometimes Baxter's music is too much a cliché of the avant garde, which makes it not very "avant garde" at all—strings sliding up and down, presumably for the pendulum in *The Pit and the Pendulum*—but at other times is quite good. Both the *Poe* suite (24 minutes) and *Banshee* (19:40) are similar in this respect, although *Banshee* includes some weird, dated synth wails and finally ends in a odd mix of tonal pop and atonal gestures.

The 19-minute *Cacavas* suite for *Horror Express* is more accessibly dynamic, although still harsh and dissonant, approaching a Dario Argento/European '70s horror music aesthetic with processed electric guitars, occasional backbeat and lyrical but dark melodies. It includes that distinctive wah-wah guitar sound used in every action-adventure Filmmation cartoon during the 1970s.

—Lukas Kendall

North by North/ Journey Into Fear ★★½

ALEX NORTH (1959/1975)

STC 77114 • 29 tracks - 73:45

A welcome and lengthy reproduction of a couple of Alex North albums, the North-assembled compilation *North by North* and the score to the 1975 espionage thriller *Journey into Fear*, this is an excellent sampler that contrasts the exquisite, lyrical delicacy of the composer's dramatic work with the brutal, modernistic approaches he took with more unusual subject matter.

North by North includes the composer's gorgeous and fragile

melody from the prison picture *Unchained* (later immortalized by the Righteous Brothers in their song "Unchained Melody" and in the contemporary supernatural romance *Ghost*), his love theme for *The Racers*, the love music "Josefa" from North's wonderful *Viva Zapata!* score, and the deceptively innocent-sounding lullaby from the



psycho-kid thriller *The Bad Seed*. A cue from *A Streetcar Named Desire* ("Blanche") shows the composer's genius at playing traditional melodies against his more sophisticated writing for psychological purposes rather than simple audience identification. *The Bachelor Party*, *The 13th Letter*, *Stage Struck* and *I'll Cry Tomorrow* all demonstrate the supremely understated anguish North was able to bring to kitchen-sink subject matter with his keening melodies for violin.

The sole representatives of North's epic style are the waltz-styled love theme from the '50s *Les Miserables* and the love theme from the Napoleonic romance *Desiree*. Both have extra melodramatic weight in keeping with the scope of the subject matter while maintaining the intimacy that was North's unique contribution to these kinds of movies. The *Rose Tattoo* cue ("Bacio") likewise brings additional buoyance to its story of an embittered Italian widow (Anna Magnani) rediscovering love through a high-spirited trucker (Burt Lancaster).

After the sweetness of the first dozen cues, the explosion of dark, agitated colors that

opens North's *Journey Into Fear* score is brutalizing. This new CD release adds six previously unreleased tracks for a total of just under 9 minutes of additional music, completing the score. This is a side of North's work that's often misunderstood and dismissed by people only interested in the last couple of decades of film scoring; without a familiarity and appreciation for North's style, this kind of tortured, abrasive material can seem formless and unnecessarily harsh, and it's arguable that this kind of strident approach might still have been out of keeping with a brooding, formula '70s thriller. (Ironically, North's modernisms were more effective in the '80s medieval epic *Dragonslayer*.) Anyone who owns *Dragonslayer* or



North's 2001 will recognize the wrenching low strings, brass and dissonant effects in cues like "Dead Agent," "Deadly Quest" and "Fellow Travelers," although it's North's distinctive voice rather than any specific phrases that are reused.

Journey Into Fear overall is more rhythmically driven than North's other modernistic works, with a constant, quickening pulse of suspense and dread. North also brings a reflective love theme to cues like "Loneliness" and "Painful Memory" reminiscent of his theme to *Who's Afraid of Virginia Woolf?*

—J.B.

Also released by Citadel are two Miklós Rózsa collections and the new David Michael Frank score for *A Kid in Aladdin's Court*—reviews next issue!

Statement of Ownership, Management and Circulation

1. Publication Title: Film Score Monthly.
2. Publication Number: 1077-4289.
3. Filing Date: 10/8/98.
4. Issue Frequency: Monthly except May and October.
5. Number of Issues Published Annually: 10.
6. Annual Subscription Price: \$29.95.
7. Complete Mailing Address of Known Office of Publication: 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036-4201.
8. Complete Mailing Address of Headquarters or General Business Office of Publisher: same as above.
9. Full Names and Complete Mailing Addresses of Publisher, Editor and Managing Editor:
Publisher/Editor: Lukas Kendall, same as above.
Managing Editor: Jeff Bond, same as above.
10. Owner: Full Name: Lukas Kendall. Complete Mailing Address: same as above.
- 11, 12: not applicable.
- 13: see 1.
14. Issue Date for Circulation Data Below: September 1998.
15. Extent and Nature of Circulation (first figure is Average No. Copies Each Issue During Preceding 12 Months; second figure is Actual No. Copies of Single Issue Published Nearest to Filing Date):
a. Total Number of Copies: 4,500/6,000.
b. Paid and/or Requested Circulation, (1) Sales Through Dealers and Carriers, Street Vendors, and Counter Sales: 900/1,727; (2) Paid or Requested Mail Subscriptions: 2,000/2,531.
c. Total Paid and/or Requested Circulation: 2,900/4,258.
d. Free Distribution by Mail: 150/167.
e. Free Distribution Outside the Mail: 20/25.
f. Total Free Distribution: 170/192.
g. Total Distribution: 3,070/4,450.
h. Copies Not Distributed, (1) Office Use, Leftovers, Spoiled: 300/300; (2) Returns from News Agents: 1,100/1,300.
i. Total: 4,470/6,050.
Per cent Paid and/or Requested Circulation: 94%/96%.
16. Publication of Statement of Ownership: Required, Printed in October/November 1998 issue of this publication.
17. Signature and Title of Editor, Publisher, Business Manager or Owner:

Lukas Kendall, Editor/Publisher
Date: 10/8/98.

A SERIOUS MESSAGE TO RUPERT MURDOCH, SABAN ENTERTAINMENT, AND TO THE ENTIRE HOLLYWOOD COMMUNITY

Composer Hostage Crisis



Now that Haim Saban is CEO of the Fox Family Channel and his influence is growing, the time has long passed for Saban Entertainment to become a responsible member of our community. As has been widely publicized, *Saban executives have placed their names on performing rights cue sheets for music composed by others.* This is an outrageous assault on intellectual property rights -- rights to which the composers have *always* been entitled. Furthermore, Saban Entertainment's anti-union stance is depriving numerous others in the Hollywood community of their most basic rights, such as health insurance, pension contributions, and decent working conditions.

Organizations representing Hollywood's creative community have repeatedly expressed outrage over the questionable business practices at Saban Entertainment, which include the following:

- \$ *Listing Haim Saban, Shuki Levy & Saban family members on cue sheets submitted to ASCAP & BMI for music they did n't write.*
- \$ *Taking on-screen credit for music composed by others.*
- \$ *Interfering with the rights of others to provide union employment for actors, musicians, singers and editors.*

No Producer (especially one that caters to children and broadcasts on public airways) has the right to ignore the rules by which civilized people should do business.

The organizations listed below -- *as well as all the other organizations, guilds and unions representing Hollywood's creative talents* -- stand for quality, dedication and integrity. We call upon Rupert Murdoch, Haim Saban, Rich Cronin and the Fox Family Channel to put an end to the contemptuous behavior by Saban Entertainment.

As responsible members of the entertainment community, we stand ready to lend our assistance to Saban Entertainment and the Fox Family Channel in taking any and all steps necessary to begin the process to rectify the current situation.

The Recording Musicians Association (RMA)
Professional Musicians, Local 47 (AFM)

National Academy of Songwriters (NAS)
The Film Music Network

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Rush Hour ★★★★★

LALO SCHIFRIN

Aleph 005 • 23 tracks • 47:31

The action-comedy buddy picture strikes gold only once in a while—for every *Lethal Weapon*, there are a dozen *Fleds* and *Bulletproofs*. *Rush Hour* fuses the martial arts acrobatics of Jackie Chan and the fast-talking street antics of Chris Tucker, and Lalo Schifrin's bold, symphonic/fusion score is a key ingredient in its success. The film's body count would be terrifying if filmed literally, but Schifrin's score, combined with the irrelevance of the film's leads, places the film in that *A-Team* netherworld of comic violence away from the nastiness of cinematic gore, '90s style.

Whereas Schifrin's first score for director Brett Ratner, on last year's *Money Talks*, recalled his '70s funk, *Rush Hour* eschews wah-wah guitars in favor of Chinese-sounding instrumentation and pentatonic scales, a la Schifrin's 1973 classic, *Enter the Dragon*. The score is not quite up to that lofty achievement—its synthesized percussion and effects place it closer to 1983's *Sudden Impact* than 1971's *Dirty Harry*—but it sketches out the action and suspense with classic Schifrin licks and bold gestures. (Chris Tucker plays a cop this time, not a street punk, so the '70s style would be less appropriate.) When you consider how awful the scores for recent Jackie Chan films have been—all synthesized clacking and loops—it's absolutely fantastic. And how cool is it to have this classic composer score a contemporary action comedy which opens to a \$33-million gross?

In a way, Schifrin is performing a function similar to that of Elmer Bernstein on his late '70s and early '80s comedy scores (*Airplane!*, *Stripes*, *Ghostbusters*,

etc.). Those films were at once utterly contemporary, but requiring a strong musical voice to sell their reinventions of past genres. (Ironically, many of Bernstein's films involved smashing clichés, while Schifrin's films for Ratner have involved restoring them.) With Schifrin on board, *Rush Hour* takes on a unified tone, one a composer from the '90s would be hard-pressed to create. It's a bit mutated from classic '70s Lalo, often relying on busy string passages for suspense, but has great action music for Jackie Chan's set-pieces, as well as a memorable main title, which was shot with the composer in mind.

Unlike *Money Talks*, which had no score release, the *Rush Hour* score has been released on Schifrin's personal label, Aleph; it is being released to stores, but if you can't find it, order from 1-888-287-8812, or from the soundtrack specialty dealers. For an L.A.-recorded score, it features a whopping 47 minutes of music (sequenced out of chronological order, which makes for a better listen), with liner notes by FSM's Doug Adams. —Lukas Kendall

Night of the Hunter ★★★★★

WALTER SCHUMANN (1955)

Bear Family BCD 16283 AJ

17 tracks • 34:41

1998 has been a good year for soundtrack collectors, with a lot of classic scores showing up on CD as either re-recordings or in their original form. But it's reassuring in a way to have a release like this come along to remind spoiled collectors that things don't always work out for the best.

Walter Schumann's brilliant score to Charles Laughton's sole directorial effort, the classic nightmare fable *Night of the Hunter*, has been a holy grail for collectors almost since its composition in 1955. Like Laughton's

direction of Davis Grubb's novel, Schumann's score is a dizzying celebration of heightened reality, of the exaggerated imagery and emotions of a world seen through the eyes of children.

Orchestrated by Arthur Morton, the score explodes into life with the blasting trombones of Schumann's crushing four-note motif for Robert Mitchum's psychotic Preacher (a horror stinger every bit as indelible as the *Creature from the Black Lagoon* theme) and a skittering, agitated chase motif before giving way to a dreamy song for female

Unfortunately, this isn't it. RCA released a soundtrack album on vinyl which presented the film's story narrated by Laughton, accompanied by Schumann's score and a few representative sound effects and dialogue snippets. Laughton's narration, while idiosyncratic, is often riveting, and it's a spectacular showcase for the actor's sly, gravely voice and beautifully nuanced inflections. Sadly, Laughton's performance comes at the cost of the score proper. The narration barely lets up throughout the album.



chorus ("Dream, Little One, Dream") that more literally lays out the film's themes of innocents at the mercy of both the light and dark sides of religion.

Schumann's score is bursting with gorgeous material: the gentle and reflective theme for John, a young boy charged with the terrible secret of his father's hidden stash of stolen money; beautiful Americana material for the Ohio River and surrounding countryside; a blissfully ignorant waltz for John's mother Willa and her unthinking sexual love for the Preacher; and rambunctious, lyrical music for Lillian Gish and her brood of orphans who provide John and his sister Pearl with their final salvation late in the film. It's a magnificent score that has deserved a real album release for years.

Some of the score's showcases manage to peek through the verbiage: the rousing Americana fugue for the river ("Uncle Birdie"), later heard in a wounded minor-key version as Birdie is found drunk at the moment he's needed most; the delirious waltz "love" theme for Willa and Preacher ("John Hates the Preacher"); and the spellbinding song warbled by Pearl just after the two children escape Preacher by boarding a skiff and heading down the river in the middle of the night—one of the most haunting, lyrical sequences in modern film.

Most of Schumann's ingenious variations and symbolic games (the eerie version of the waltz for Willa's body underwater, later played out in a breezy, jazzy

(continued on page 42)

books...for composers

The Click Book Comprehensive Timing Tables for Synchronizing Music to Film



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sors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses, contact numbers. **\$94.95**

books...for music lovers



Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!)

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**

Film Composers Guide

1997-1998 Fourth Edition

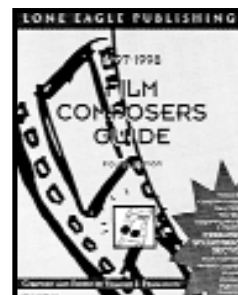
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This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Regular retail price \$55; 28% off to Film Score Monthly readers: **\$39.95**

NEW! VideoHound's Soundtracks: Music from the Movies, Broadway and Television

Edited by Didier C. Deutsch,
Foreword by Lukas Kendall

This massive 1024-page book contains reviews of over 2,000 soundtrack CDs, rated from one to five "bones," with complete credits and track lists for each disc. Many of the reviews are by FSM's hardy veteran writers: Jeff Bond, Andy Dursin, Lukas Kendall and Paul MacLean. The ultimate guide for those indecisive moments when you're looking at listings in a catalog or discs in a used bin. Includes cross-indexes by composer, title, rating, orchestrator, conductor, performer and song title, as well as a compilation CD of tracks from Hollywood Records. **\$24.95**



back issues

Volume One, 1993-96

Issues are 24 pp. unless noted.

Most 1993 editions are xeroxes only

*#30/31, February/March '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs: 1992 in review.

#32, April '93 16 pp. Temp-tracking *Matinee*, SPFM '93 Conference Report, angry *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, June '93 16 pp. Goldsmith SPFM award dinner: orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

*#35, July '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

#36/37, August/September '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

*#38, October '93 16 pp. John Debney (*seaQuest DSV*), Kraft & Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven* for Koch.

*#41/42/43, January/Feb./March '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby: *Star Wars* trivia/cue sheets; sexy album covers; music for westerns: '93 in review.

*#44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*): SPFM Morricone tribute & photos; lots of reviews.

*#45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*): Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

#46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

*#48, August '94 Mark Mancina (*Speed*): Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinrama LPs; best-selling CDs.



#49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham: sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (*Ed Wood*),



Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

#52, December '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*), Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

*#59/60, July/Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklos Rozsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most

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The Wild Bunch restored edition

Limited availability courtesy Warner Home Video! The classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**

music...from Retrograde!

The Taking of Pelham One Two Three

First time anywhere! David Shire's classic '70s 12-tone jazz/funk for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself. *Improved packaging; liner notes by Doug Adams* **\$16.95**

John Barry's Deadfall

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces"



feature selection

Fantastic Voyage

The Complete Unreleased

Score by Leonard Rosenman!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (composer of *Lord of the Rings*, *East of Eden* and *Star Trek IV*) is one of his most famous and has never been available in any form. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**

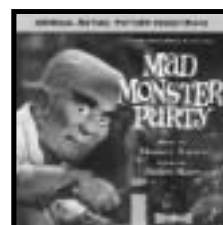


performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. A *Deadfall* LP was released along with the film but has been unavailable ever since. *Liner notes by Jon Burlingame.* **\$16.95**

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From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original motion picture soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! **\$16.95**



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Influential Scores, Goldsmith documentary reviewed.

*#63, November '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67 January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter;

Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

*#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

*#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format!

Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.



Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Last World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

*Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/ December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefli (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychal Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2

(*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, June '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/ overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, July '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wild*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, August '98 *South Park* (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

Vol. 3, No. 8, September '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

* Photocopies only

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version as the orphan teenager Ruby begins to flirt with Preacher; the steady pulse of the Preacher theme intruding on every peaceful moment of the score) can barely be heard underneath Laughton's rasping narration ("Run, children!" he exhorts at one point, his voice cracking into a tortured wheeze, "In God's name, ruuunn!"). On the plus side, Mitchum's blood-curdling scream just prior to the river sequence is included—it's incredible.

The original 35mm music reels to *Night of the Hunter* were actually salvaged by a private collector who found them in an attic at AFI in 1971 (where they were used in a student film). He kept them in storage for some 20 years—until they were destroyed in a flood. This CD, therefore, features the cleanest surviving version of this classic work and is recommended. Just be warned: you'll hear a lot more of the score by watching the film than you will by hearing this CD. The elaborate packaging is somewhat misleading: the lengthy booklet merely prints out a text version of the narration along with none-too-crisp video images from the movie. You'll need to turn to the last page of the booklet before you actually see the name of the composer who wrote the movie's music. Attention John Morgan and Bill Stromberg: bring on the restoration!

—Jeff Bond

Back to Titanic ★★½

JAMES HORNER, VARIOUS

Sony Classical SK 60691

13 tracks - 79:04

One of the slings and arrows we endure at FSM is how we're inveterate James Horner- (and especially *Titanic*-) haters who never have anything good to say about the man or his music. Please refer to the rating next to the title of this album: three and a half stars—better than good! In fact, I clearly recall Lukas's first words upon sampling a few tracks from Horner's original *Titanic* album in December 1997. He said (with a strangely soul-searching expression) "Hey... I don't hate *Titanic*!"

So let the record be set straight right here and now. We don't hate the *Titanic* score, and we're not mad because it won an Academy Award. However, the unending *Titanic* media hysteria is something we could live without. After encountering Horner's (and Celine Dion's) "My Heart Will Go On" in every elevator and convention hall in the past nine months, I think as Americans we can all be forgiven for getting a sour expression on our faces every time we hear those uilleann pipes wafting into the air. That having been said, the latest volley in the *Titanic* merchandising blitz, Horner's *Back to Titanic* album, is nearly as entertaining an album as the original soundtrack.

The album opens with Horner's "Titanic Suite," which coalesces the most inspiring thematic material from the score and adds flourishes (particularly during the early Northampton docks sequence) that place his original material in a greater context and flesh out the score in more of an Americana direction (à la *Apollo 13*). The title "Titanic Suite" seems somewhat of a misnomer, since it doesn't appear that any of the material written for the ship's iceberg collision or eventual sinking makes its way into this composition.

"A Building Panic" puts the score's Irish material in an interesting suspense format (it's unfortunate that Horner didn't use this technique in the first place instead of treating many of the later action cues in such a traditional manner; it might have forestalled a lot of the criticism the score received and made the whole far more unified and interesting). "A Shore Never Reached" is kind of a brass chorale that eulogizes the vessel, while "Epilogue: The Deep and Timeless Sea" offers a more sentimental elegy that speaks to the doomed romance of the story with additional melodic material. Also included is Horner's solo piano performance on "The Portrait" which everyone's been wanting, plus settings of "Nearer My God to Thee" (not, contrary to popular



belief, written by James Horner...), "Alexander's Ragtime Band" and other source music.

The worst parts of the album are the multimedia attempts to allow teenage girls to relive their favorite Leonardo DiCaprio moments from the film, helpfully accompanied by Horner's music or source cues. If you want to hear DiCaprio's inimitable cries of "Woo hoo!" and "Oh, yeah!" during the "Irish Party in Third Class," your time has come. DiCaprio even manages this inspired variation: "Wooahhoo!" That Jack... he's such a free spirit. Of course, even free spirits have to die, so you'll be able to hear Kate Winslet's choked cries of "Jack!... Jack!" as our hero succumbs to the icy waters of the North Atlantic (played out over a creepy rendition of "Come Josephine, in My Flying Machine").

And for the ultimate celebration of the film's immortal dialogue, there's yet another rendition of Celine Dion's performance of "My Heart Will Go On," which is now rivaled only by Whitney Houston's "I Will Always Love You" from *The Bodyguard* as the most excruciatingly inescapable pop movie anthem of the decade. As for Cameron's dialogue, he achieved exactly what he set out to do, granting contemporary audiences a window into the lost culture depicted in the film. The problem is, it may be a fleeting

window. Listening to DiCaprio voice homilies like "You have to just go with it!" and "I'm a survivor!" on this album makes one aware of how dated this movie is going to sound in a decade or so. By speaking so directly to contemporary audiences, Cameron may be denying his film a place in history.

—Jeff Bond

Krull ★★★★★½

JAMES HORNER (1983)

Super Tracks STCE-0102

Disc One: 11 tracks - 46:12

Disc Two: 10 tracks - 48:46

Before James Horner discovered pan pipes, the shakuhachi flute, uilleann pipes, and buzzing synthesizers, he wrote some huge, symphonic scores for sci-fi films. Some of the pictures were good, such as *Star Trek II*, *Brainstorm* and *Aliens*. And some were dopey, such as *Krull*, Columbia's expensive take on the *Star Wars* formula translated to swords, sorcery, flying horses, and such brilliant dialogue as: "Death and power are close cousins." "I don't think I like your relatives."

Fortunately, Horner wrote the same type of sensational score for each picture... and in some instances, it's literally the same score. *Krull* may be the best of the bunch: a straight-ahead fantasy effort that is sizzling with life, from the huge, Herrmannesque crashes to the chattering, Korngoldian brass, distinctive string trills and arpeggios, and characteristically long-line melodies. The style is liberally borrowed from neo-romantic 20th century composers like Prokofiev, Britten and Holst, but Horner's impeccable sense of what to borrow serves him well. Consider how many young composers (Horner was 30 when he did this), or even older ones, have attempted symphonic scores for *Star Wars* rip-off films: They all sound like *Beastmaster 2* (Robert Folk) or *Masters of the Universe* (Bill Conti)—endless, pounding noise with maybe one Big Theme that sounds like every other *Star Wars* knock-off main title. (*The Last Starfighter* by Craig Safan is a notable exception.) Horner's take on this universe is com-

pletely stolen from the classical literature, but his choices of what to take are consistently interesting—it's dynamite ear candy. The whole thing is well-shaped and consistent, and powerfully performed by the London Symphony Orchestra with the Ambrosian Singers.

Following *Krull*, Horner has revisited the fantasy genre several times—most notably on *Willow*—but never with the same gusto. Perhaps it could be because *Krull* was an old-fashioned (and alarmingly slack) fantasy requiring music to add both the motion and the emotion behind endless scenes of trotting horses. Most of Horner's subsequent adventure films, like *The*

Rocketeer and several animated pictures, have been cinematically much more taut, and his music has been inversely dynamic to make room—leadens rather than buoyant.

Krull has been released on several different CDs of varying lengths. Super Tracks' 2CD set puts the final nail in the coffin by including every last cue, 93 minutes in all—however, the 12 minutes new to this release are among the least interesting. The album is dedicated to Horner's former orchestrator, the late Greig McRitchie (FSM Vol. 3, No. 3), whose name is spelled wrong ("Grieg"), and features informative notes by David Hirsch. The CD is being distributed only to

specialty stores: contact Super Collector at 714-636-8700; www.supercollector.com.

—Lukas Kendall

Blade ★★★

MARK ISHAM

Varèse Sarabande VSD-5976

7 tracks - 33:33

Blade was one of those annoyingly mediocre genre efforts that generates more appreciation for its technical attributes than its drama. For all its well-staged fight scenes, impressive visual effects, and imaginative sonic and visual design, it was a film stuck with a third-rate script that introduces interesting characters whose occasional flashes of depth are mad-deningly untapped, rather than

deliberately ambiguous.

As a whole Mark Isham's score feels like George S. Clinton's music for *Mortal Kombat* filtered through Goldenthal-esque orchestrations. The score album's opening track, "Intruder," opens with synthesized atonal rumblings which lead to terrific up-tempo sections supplemented by techno-styled instrumentation (representing Wesley Snipes's title character's hunt for urban bloodsuckers). "Daywalk" incorporates something called "Rainbow Voice" from "Hearing Solar Winds" by David Hykes; whomever is responsible for the cue, it's a nicely elegiac means of punching across the Blade character's unending dichotomy

THE COWBOY AND THE VAMPIRE

Two genre classics from Razor & Tie

Blacula ★★★

GENE PAGE (1972)

Razor & Tie 79301-82179-2 • 14 tracks - 33:31

There are a lot of classic blaxploitation soundtracks, but *Blacula* rises to the top in its sheer, stalking gusto. The 1972 AIP picture is just what it sounds: the Dracula story re-cast in the mold of *Shaft*, *Superfly*, etc., starring William Marshall (*Star Trek*'s overly dedicated Dr. Daystrom in "The Ultimate Computer") with a pulsating funk score to boot.

The album alternates between amiable early '70s soul songs (some by Wally Holmes and Karl Russell, with vocals by The Hues Corporation and The 21st Century, Ltd.; a few are co-composed by Page with his brother Billy) and killer, chiller instrumentals. These score tracks will thrill fans of '70s-styled chases and urban adventure: not only are they right up there with some of the best of this genre, but they're for Dracula—excuse me, *Blacula*—and feature a sprinkling of harpsichord and unusual musical effects (like the waterphone) to go with the fat horns and funky bass lines. Even the rhythm section backings seem unusually "fanged" compared to other blaxploitation scores.

Remember those fun '70s scores in which the drama or chase reached a high point of tension, and

the music increased in volume and density commensurably, but made it into some sort of disco "ta-da!" on horns? (A good example would be Roy Budd's "Car Chase" from *Fear Is the Key*.) They're right here.

—Lukas Kendall

A Fistful of Dollars ★★★

ENNIO MORRICONE (1964)

Razor & Tie 79301-82171-2 • 8 tracks - 28:55

Is there anything cooler than Ennio Morricone spaghetti western music? The Italian composer (at first labeled with the ostensibly more pronounceable moniker of "Dan Savio") has become a legend by combining spellbinding lyrical melodies with the oddest, most hair-raising collection of bizarre sounds, picayune instrumentations and peculiar vocal effects ever produced.

A Fistful of Dollars instigated the unforgettable "Man with No Name" films, which featured a laconic Clint Eastwood beating and shooting the living hell out of the Old West while barely raising an eyebrow in the process. Morricone immediately established his presence with his strangely indelible, whistled title music offset by bells, a recurrent guitar riff (later taken up by piano and fiddle in the evocative "Almost Dead"), and a male chorus grunting the words "We can fight!" The insane "Square Dance" seems like a handful of barely remembered notes

being ground out by some exhausted, senile band doomed to saw away at this melody throughout eternity. "The Chase" features rumbling, barbaric bass guitar and percussion before it stumbles into one of Morricone's trademark trumpet riffs backed by a manly choir, finally settling into one of the composer's sublime romantic elegies for woodwind and chorus. "The Result" is an ironic tune from piano, flute and strings over bass guitar and timpani, while "Without Pity" plays out dissonant, tension-building mid-range strings before leaping off into another sweeping, exaggerated mock-epic chase. The denouement, "Theme from A Fistful of Dollars," is a slow flamenco-style trumpet elegy over choir, which builds to another frenzy of lyrical anguish.

Morricone's approach in these movies (and on many of his other projects) was to compose two or three tunes which he then modified into a handful of arrangements, which the director was encouraged to place within the film anywhere he saw fit. This was particularly true of *A Fistful of Dollars*, which features very little music and repeats several cues over and over. This album—which has been available before—has often been coupled with Morricone's *For a Few Dollars More*, and the combination seems to have been one of necessity rather than aesthetic design. The first seven tracks that comprise this CD (which were the first side on the LP) add up to barely 15 minutes of music; track 8 (i.e. side two) consists of a *Fistful of Dollars* "suite" which is just the same music jumbled together in a slightly different order. It's not only redundant, but the editing of the "suite" (particularly when "Square Dance" intrudes on the proceedings) is clumsy and jarring. It's a testament to the staying power of Morricone's themes, however, that most people were and are willing to sit through them at least twice.

—Jeff Bond



(between mortal and immortal urges). The CD's two longest tracks ("Temple of Light," 6:14, and "The Bleeding Stone," 9:42) contain the most generic bits: *Batman*-esque cathedral-organ chords with swelling Holst-ish measures for French horns.

For the length of the score, one can almost feel Isham wanting to cut loose with tightly coiled action, but the music leans towards long passages of moody instrumental, choral, and synthesized ambiance. The closest the score comes to true action is in "The Bleeding



Stone" and "The Blood God," where Isham builds several beautifully layered fast-tempo "spectacle" passages, augmented with techno-styled synths.

Unfortunately, the music, for all its careful construction, fails to give the film what it needs: a genuine center. Isham often scores the scenes of a given film rather than the whole picture (an exception might be *Fly Away Home*, Isham's most traditional and accessible outing). For a comic-book superhero like *Blade*, one might expect the music to resort to a clichéd leit-motivic approach. Isham and the filmmakers' ambient style is interesting, but given the material at hand, not exactly appropriate. It would be one thing if the script had any genuine shadings of character; a more deeply toned film might have benefited from Isham's approach. In the end, however, Isham's music simply disappears into the chaos of sound and visual effects—much like the film's story.

—Jason Comerford

One True Thing ★★★

CLIFF EIDELMAN
Varèse Sarabande VSD-5972
16 tracks - 32:34

If dying-of-cancer music is your bag, baby, this CD could be your *One True Thing*. Cliff Eidelman adds to his repertory of gentle family stories taking place in the autumnal suburbs with this new soap of family reconciliation: when Mom (Meryl Streep) becomes ill, ambitious journalist daughter Ellie (Renee Zellweger) returns home to play caretaker, since it's too much for workaholic professor Dad (William Hurt) to bear.

Eidelman again leaves behind



his sturm-und-drang beginnings (*Star Trek VI*, *Christopher Columbus*) to score the kind of film Georges Delerue used to tackle so effortlessly. Whereas Delerue used to use strings, Eidelman opts for piano, and succeeds in creating a haunting, textural work that avoids any awful Hollywood moments; it should easily appeal to fans of Thomas Newman's and Rachel Portman's smaller works.

Scores like these are tough in that they are speaking for a young protagonist, at the onset of adulthood, who is at once recollecting her childhood, coming to terms with grief, and trying to grow up all at once. The music is at once a kind of regression therapy, and an emotional growth serum. (Danny Elfman's *Good Will Hunting* fell into this genre, but did it with Elfman's characteristically offbeat touch.) On the downside, *One True Thing* lacks any kind of melodic throughline or Morricone-like hunk o' music, and its gossamer threads disappear pretty quickly once the album is over.

Since movies about moms dying of cancer seem to pull audience heartstrings so well, I would like to suggest a motion picture in which kittens are strangled for 90 minutes. —Lukas Kendall

Little Boy Blue ★★

STEWART COPELAND
Sonic Images SID 8810
12 tracks - 32:23

For a film based on a Texas-noir tale of impending adulthood, Stewart Copeland's *Little Boy Blue* score bears surprisingly little resemblance to the grab bag of guitars and sing-songy tunes that usually crop up around such story devices. Instead, he's etched out a nondescript collection of synth loops and sustained pads that seems to be envisioned as an opposition to the more setting-based source cues. The resulting score goes out of its way to be based on a sort of non-focus—more defined by what it is not, than what it is. Not surprisingly, the source cues, which take up six of the disc's 12 tracks, make a more satisfying listen. (Some of the blues charts, like "Why Don't You Eat Where You Slept Last Night?" and "Baby Please Don't Lie to Me," are pretty fun on their own.)

Copeland's half of the disc begins with his "Main Title," featuring plaintive singing from a solo female voice over a shapeless bed of synth string chords, whistling flute effects (which sound like an electronic sample of someone playing through just the head joint of a flute), and a short, plinky ostinato figure. The rest of the score follows suit, becoming a sampler of unobtrusive devices composers can lay over sustained chords.

Copeland briefly flirts with Thomas Newman-inspired added-tone chords in tracks like "Kids Catch Fish," but without Newman's gift for chord voicing. "Find Jimmy" uses the interesting effect of multiple overdubbed female voices, as well as a pleasant harmonic touch near the end, but the 58-second track is over before it begins. Overall, the score seems better suited to create a mood without any sort of intense scrutiny.

—Doug Adams

Smoke Signals ★★★½

B.C. SMITH
TVT Soundtrax 8260-2
27 tracks - 68:45

For an album that promises to sound like the 70 minutes of transitions from *South Park*, B.C. Smith's *Smoke Signals* (the first independent movie made by Native Americans about Native Americans) winds up being a much more interesting listen than you'd expect. The opening "Forgive Our Fathers Suite" blends well-crafted film score conventions (including strong, well-arranged string performances) with traditional Native American-influenced singing by Ulali in a mix of Hollywood and indigenous mysticism. Although the expected Southwestern tropes (mainly steel and electric guitar) do make their appearances, Smith's score is evocative and moody. In fact, while the frequent appearances of lively folk-style tunes by the likes of Dar Williams, Jim Boyd and the Eaglebear Singers (check out the mock-ceremonial chant "John Wayne's Teeth") no doubt helps recreate the flow of the movie's narrative, the instrumental score works so well on its own that it can't help but be disrupted by the interspersed vocals.

Most of the score cues are brief, in the one- to two-minute range, and while they intermittently utilize rock guitar and percussion, Smith is good at using the same instruments in a non-linear, atmospheric way; there are even water-drop bars or glass rods used in "Breaking Bottles," and "Charles Bronson" places a morose traditional chant against rattling percussion and a recorder solo to create an impressive dirge-like mood. Smith also makes great use of harp to drive the score in various minimalistic rhythms, and his small-ensemble cues have some of the focus of older-style "intimate" scores like Goldsmith's *A Patch of Blue*—"Trailer Haircut" is also a pretty good horror cue with some disturbing effects. Overall the score is too eclectic and effect-oriented to register architecturally, but it makes for a more interesting listening experience than most art-movie scores.

—Jeff Bond

DOWNBEAT

(continued from page 17)

MICHAEL DANNA

8 Millimeter

Technically, the upcoming *8 Millimeter* will mark composer Mychael Danna's first foray into mainstream North American filmmaking. However, snuff films and nihilistic examinations of the underground porn market hardly seem like mainstream content—that is, until one considers that the story comes courtesy of Andrew Kevin Walker, the man who brought us the twisted world of *Seven*. Throw Nicolas Cage portraying a private eye and director Joel Schumacher into the mix, and you've got the makings of a blacker-than-black investigative drama that's sure to intrigue audiences.

Danna, for one, found the themes and atmosphere of the script evocative. "The detective played by Nicolas Cage gets sucked further and further down into this netherworld of pornography and all kinds of strange, perverse activity," he relates. "It's

just this whole other world for him. It's a world that's obviously fraught with danger; [but it's also] very fascinating and even arousing. I'm trying to musically create this world that has all those elements—that's something different from anything that the average North American audience has ever heard. Something that's really interesting, seductive, and strange, but also has an element of danger and darkness."

Taking Schumacher's advice to "be bold," the Toronto-based Danna traveled to Morocco to find a musical voice to match his impressions. Danna spent two weeks in the country, during which time he recorded six 90-minute DATs of potential material. "I've got a lot of really diverse stuff. I've got rhythmic stuff, some actual songs, and a lot of woodwinds: flutes and double reeds. It's a fantastic country for music." The composer found that, in particular, the diverse ethnic heritage of Moroccan music fit the mood of *8 Millimeter's* story. "It's this wonderful mixture of Africa, Asia, and the Middle East. You've got the Arab world and the African world melding into one another. It's got a

great character. As soon as I read the script I thought about this kind of music. The story is quite wild and dark, and I find that those are the sort of connotations of a lot of Moroccan music. Not all of it, but that element is definitely there."

During the past few years, Mychael Danna has gained renown for bringing the world music scene to film music's doorstep. Last year's *The Sweet Hereafter* and *The Ice Storm*, for example, featured an Iranian ney flute and an Indonesian gamelan ensemble, respectively. For *8 Millimeter*, not only has Danna incorporated traditional Moroccan sounds, he has forged a symphonic voice based on the construction of Moroccan music. A good portion of the score is set to feature a standard symphony orchestra, but this writing will be founded in the unfamiliar harmonic practices of North Moroccan/Algerian music. "There's this tonality that's really twisted," describes Danna. "It's a really dark, strange scale. It's kind of atonal, without any kind of gravity to it. I find it really seductive—I just want to keep listening to it—and yet, it sounds rather dangerous as well." Additionally, Danna plans to build an element of rhythmic electronic sequences into the score, again basing them on Moroccan patterns. "Morocco is fantastic for the rhythmic aspect. It's sort of Arabic and African. It's the best of both. It's got the minimalist repetition of African drumming, but it's also got the fire, excitement, and adrenaline of Arabic/Middle Eastern drumming."

While on his excursion, Danna also familiarized himself with gaeta ensembles. The gaeta (a double reed instrument roughly like a shnai) is traditionally played using circular breathing. In circular breathing, the performer forces air out of his mouth while inhaling through his nose, thus creating an uninterrupted tone which can last indefinitely. On the gaeta, this produces a strange pulsing tone which, when layered against other gaeta players, each with his own rate of pulsation, creates a hypnotic, throbbing drone sound. "It's a drone, but it's got so much life to it," stresses Danna. "It's a got a pulse and a nervousness to it, which I really like."

Danna has approximately five weeks to complete his 80-minute (38 cues) contribution to *8 Millimeter*, and though he chuckles, "I won't be sleeping too much!" he still approaches the project with a sense of enthusiastic adventure. "It's a matter of exploration. Writing music for film is really a process of discovery, learning about the film and the characters. I've just started with the idea of constructing this whirlpool world that [Cage's character is] being pulled into. That's where I am right now. You're getting me at the very beginning of the process."

—Doug Adams
FSM

BOSWELL

(continued from page 19)

pieces to accompany a funeral, several short comedic episodes, and Elizabeth Shue's display of derriere. Boswell has moved effortlessly from the exploding head of *Dust Devil* to this. It's enough to make anyone wonder where Boswell finds his inspiration, but the answer is surprising: "Actually, I don't listen to music. I exist in something of a vacuum. I am very much a fan of what Ennio Morricone was producing about 20 years ago. Scott Bradley is a favorite too, with all those Tom & Jerry cartoons. The only time I hear other film composers' stuff is at the cinema. Obviously friends and directors play me things from time to time. I hear stuff on temp tracks, but wouldn't know where from or who by. Maybe five or six years ago I was a lot more insecure about whether my work was any good or not. I trust my instincts now, and feel responding honestly to what's on screen achieves the best results."

It's an approach that's been a mixed blessing for Boswell. "People don't know what to expect from me now," he explains. "That's both good and bad. I still get the horror offers, but it is starting to spread out. The downside is that versatility confuses Hollywood. They rely on their pigeon-holes for actors, directors, and composers. Initially I was seen as some kind of surrogate Ry Cooder. Someone out there heard my use of a slide guitar, and planned to have me fit in wherever Cooder couldn't."

Another project reaching fruition is a solo album that Boswell has been working on for

several years. "It covers just about everything I've done. There are some songs. The title track, 'Desperate Town,' is the end title music of *American Perfekt*. As a whole it'll be a real mixture." FSM

SIMON PLAYS

A selected filmography

1997	<i>Dad Savage</i> <i>Perdita Durango</i> <i>Cousin Bette</i> <i>Photographing Fairies</i> <i>Downtime</i> <i>American Perfekt</i>
1996	<i>Deacon Brodie</i>
1995	<i>Hackers</i> <i>Jack & Sarah</i> <i>Lord of Illusions</i> <i>Shallow Grave</i>
1994	<i>Zinky Boys Go Underground</i> <i>Second Best</i>
1993	<i>The Crying Game</i> (1 song) <i>Love Matters</i>
1992	<i>Dust Devil</i>
1990	<i>Young Soul Rebels</i> <i>Hardware</i> <i>La Maschera nel Demonio</i>
1989	<i>Il Gioko</i> <i>Assassin</i> <i>Santa Sangre</i>
1988	<i>God's Payroll</i> <i>Ghost House</i> <i>Una Notte nel Cimitero</i>
1987	<i>Le Foto di Gioia</i>
1986	<i>Demons 2</i> <i>Aquarius</i> (aka <i>Stagefright</i> , aka <i>Deliria</i>)
1985	<i>Phenomena</i> (aka <i>Creepers</i>)

Hallowe'en Horrors



AS MORE AND MORE TITLES ARE BEING REISSUED ON DVD AND LASERDISC, SOME WITH SPARKLING NEW SOUNDTRACKS AND REMASTERED TRANSFERS, HORROR BUFFS HAVE A PLETHORA OF EXCELLENT CHOICES THIS HALLOWEEN. SPECIAL EDITIONS OF JOHN CARPENTER'S *THE THING* AND WILLIAM FRIEDKIN'S *THE EXORCIST* ARE IMMINENT, AND IF THAT WASN'T ENOUGH, EVEN MORE GENRE TITLES ARE PLANNED FROM THE LIKES OF IMAGE AND ANCHOR

Bay Entertainment through the end of the year. Here are a few of the recent genre releases perfectly suited for late-October viewing.

DRACULA (Image DVD, \$24.95)

This 1979 John Badham remake of Bram Stoker's original novel, the Hamilton Deane-John Balderson play, and the 1931 Bela Lugosi film remains one of my favorite versions of the classic horror story. Frank Langella makes for a dynamic and persuasive Count, while strong support is lent by Laurence Olivier and Donald Pleasence as his pursuers, not to mention the early appearance of Kate Nelligan as the object of Dracula's affection.

More than anything else, it's the cinematic qualities of film that highlight this particular production. *Star Wars* cinematographer Gilbert Taylor's use of the Panavision frame and Badham's direction strikingly breathe life into the material, with obvious contributions from "visual consultant" Maurice

Binder (watch the "love scene" for signs of the 007 title designer's influence) and creepy production design by Peter Murton. While Badham controversially re-tinted the film several years ago for its laserdisc premiere, draining most of the color, this DVD looks ideal and is superior to the original MCA laser release, although the film is still tinted under Badham's wishes (discouraging given that there has never been an accurate rendering of the film's original color cinematography on laserdisc or DVD).

One area where the DVD comes especially recommended is in its potent Dolby Stereo soundtrack, which boasts one of John Williams's most romantic and powerful scores from the late '70s. Soundtrack fans will be interested in the differences between the film score (which is barely audible at times) and the

album, which—when synchronized with the DVD—constitute several instances of unused music and a number of fascinating alternate cues. Without going into too much detail, here are a few intriguing discrepancies between the album and movie:

- The "Main Title & Storm Sequence" has an alternate opening on the album and also includes additional music not in the film (suggesting that the scene ran longer and was subsequently cut).
- "To Scarborough" is either a concert arrangement written for the album or includes additional music not used in the movie.
- "The Abduction of Lucy" contains a good opening minute-plus of music not used in the film.
- "Night Journeys" is Williams's original, more powerful underscoring of the love sequence between Dracula and Lucy, distinguished by a darker tone with wordless female vocals, in contrast with the lyrical, romantic version that was ultimately used (contained on the album as the following track, "The Love Scene"). Notice how much more erotic and disturbing Williams's original version is than its film counterpart, which is also a good deal shorter, suggesting that the sequence was also re-edited. Whatever the case may be, the "Night Journeys" rendition was contained in early preview screenings and was eliminated in part because it was too much for either the filmmakers' or studio's taste.

• "Meeting in the Cave" synchs exactly with the film, but the middle of the track contains additional music—underscoring Dracula's ship crashing into the coast—that was removed from the released version.

• "The Bat Attack" appears to be an alternate, creepier underscoring of Dracula's seduction of Mina, which was re-scored in the final version and partially tracked with music from "Meeting in the Cave." Much like "Night Journeys," this track suggests that the filmmakers wanted more subdued music in place of what Williams originally composed. Synch this track up with the DVD when Dracula appears at 26:25 and judge for yourself.

• After the opening trumpet elegy, "For Mina" contains additional music not used in the film, and synchs exactly with the film.

The movie also reveals that several excellent pieces were left off MCA's album, most notably

Throw
open your
doors and
welcome our
tricky picks
for treating
home movie
viewers this
October 31st

the colorful cue composed for the film's English coastal setting at the outset, and later, a furious motif (not unlike the thundering scherzo "To Scarborough") once Lucy leaves her home for Dracula's mansion near the climax. As an expanded CD release and/or isolated DVD/laser score track are unlikely, the DVD remains the best place to catch Williams's film score, while the movie itself is still the best of the cinematic *Draculas*.

PRINCE OF DARKNESS

(Image DVD, \$24.95)

THEY LIVE

(Image DVD, \$24.95)

With John Carpenter's *Vampires* finally on the threshold of its American theatrical debut, this comes as the perfect opportunity to analyze the long-awaited domestic widescreen video premieres of *Prince of Darkness* and *They Live*, two late '80s Carpenter films that have been released by Image exclusively on DVD. Both were modestly budgeted genre efforts made for Alive Films and distributed in North America by Universal, a pact that enabled Carpenter to hearken back to his earlier filmmaking days of limited funds and more creative direction, following the failure of the studio-produced *Big Trouble in Little China* in 1986.

In fact, there's a lot of Carpenter's sensational early film *Assault on Precinct 13* (1976, also on DVD and laser from Image) in *Prince of Darkness* (1987), which stars Carpenter regular Donald Pleasence as a priest who uncovers a sinister can of evil in an L.A. church basement. A group of graduate students—including *Simon & Simon*'s Jameson Parker—are recruited to study the green-oozing container, which turns out to house none other than Old Scratch himself, waiting to be sprung into our reality. This comes after we learn that God was an extraterrestrial and Alice Cooper turns up as a zombie in an alley outside the church!

Despite some awkward moments, *Prince of Darkness* is a stylish nightmare from Carpenter, and its widescreen presentation unquestionably enhances the movie as a whole. Image's transfer looks dynamic, illustrating Carpenter's adept use of Panavision cinematography, while the Ultra Stereo soundtrack highlights one of Carpenter and Alan Howarth's better "mood" scores, which often works in the same way that Ennio Morricone's music functioned in *The Thing*. (The use of Ultra Stereo instead of Dolby is evidence of the lower budget Carpenter was working with here.) No other extras are included, but horror fans should be satisfied.

They Live (1988) was the immediate follow-up in Carpenter's Alive deal. More an action-oriented effort than its predecessor,

this sci-fi story features wrestler "Rowdy" Roddy Piper (time to brush up on your WWF trivia) as a drifter who comes across a pair of glasses that reveal our society to have been secretly infiltrated by a group of aliens—and we're not talking of the illegal Mexican kind. Very spoofy in tone and filled with one-liners, *They Live* is a relatively minor picture in Carpenter's filmography, but it's also one of his more relaxed and entertaining films, with an atypically satisfying finale making for one of the director's more well-rounded efforts.

Again making its letterboxed debut in Image's DVD, *They Live* shows that Carpenter's movies demand to be shown only in widescreen format, and the Carpenter-Howarth score (their final collaboration) also fits its surroundings well.

DAUGHTERS OF DARKNESS

(Anchor Bay DVD, \$29.95)

In this age of self-satirical Wes Craven thrillers and knock-offs, many younger viewers probably aren't aware of Harry Kumel's acclaimed and erotic 1971 vampire tale. Fortunately, this is something that will change now that Anchor Bay has resurrected this sensual, artsy thriller in a "Director's Cut" DVD restoring some 12 minutes of footage cut from its U.S. release.

John Karlen and Danielle Ouimet play newlyweds who unfortunately run into the never-aging countess Elizabeth Bathory (Delphine Seyrig) at an otherwise unoccupied Osted resort. Bathory, accompanied by the seductive Ilona (Andrea Rau), decides to prey on the young couple just as a series of murders in a neighboring town begin to stir the interest of Ouimet and, in a curiously more disturbed manner, her husband.

Daughters of Darkness can be most aptly described as a Euro art movie containing vampire sensibilities and a good amount of T&A. Subsequently, you can't feel as guilty for enjoying this as you would a truly exploitative genre film, particularly because Kumel's direction unfolds at a steady, deliberate pace. It is sensuous in its close-ups of the three female leads and keenly knowledgeable of giving its commercial audience what it paid for, but retains its artistic integrity at the same time. François de Roubaix's score is interesting in its various thematic textures and styles, a bit reliant on the "mod" sound of the early '70s but not really dated. (In fact, de Roubaix's score was one of the most compromised elements in the cut American version, which added some blatantly "psychedelic" synths into its mix.)

The transfer is usually vibrant and colorful, though the DVD looks a bit unsteady in the darker sequences. An informative, relaxed commentary by historian David Del Valle and co-star Karlen is included on a sec-

ondary track, making this a highly recommended release as much for non-genre fans as it is for discriminating horror aficionados. (The film is also available on Anchor Bay videotape.)

Q, THE WINGED SERPENT

(Anchor Bay DVD, \$29.95)

For goofy laughs this Halloween, you could do a lot worse than to check out Larry Cohen's tongue-in-cheek 1982 monster movie, just reissued on DVD and VHS by Anchor Bay.

With the once-in-a-lifetime cast of Cohen regular Michael Moriarty (over-the-top), David Carradine (underplaying his cop role), and Richard Roundtree (Shaft!), *Q* offers just as many laughs as would-be scares, with its pulpy plot of the Mexican winged serpent descending upon New York City after a group of bizarre ritualistic murders (are there any other kind?) baffle investigators.

Fun stop-motion effects lend an old-fashioned sensibility to this childish gory effort from Cohen, which received good reviews from a handful of critics during its initial run, and is now considered a minor classic. AB's stellar transfer of this United Film Distribution production is surprisingly crisp and exhibits little artifacting, although the confined mono soundtrack—while featuring

Before the Big Q,
NYC faced the
eponymous Q



an enjoyably bombastic score by Robert O. Ragland—often makes dialogue difficult to comprehend.

Still, if it's a party movie you're seeking this Halloween, *Q* is a good way to go.

Next Time

Peter Weir's classic *Picnic at Hanging Rock* reissued in a new, abbreviated "Director's Cut" from Criterion, plus the usual news and notes! Also, additional DVD reviews can be found in selected "Andy's Aisle Seat" columns at our website, <http://www.filmscoremonthly.com/aisleseat.html>. Until then, send all e-mails to dursina@worldnet.att.net. Excelsior! FSM
Special thanks to Image (Marc Walkow/Garrett Lee) and Anchor Bay (Maral Kaloustian/Sue Procko) for their assistance with this column.

Give 'em a Hand

COMPOSERS MAY BE SOME OF THE LEAST RECOGNIZED COLLABORATORS IN FILMMAKING, BUT OCCASIONALLY THEY RECEIVE THEIR DUE...



Academy Foundation Movie Music Seminar

Composer and Academy of Motion Picture Arts and Sciences Governor Charles Bernstein hosted a four-week seminar exploring various aspects of film scoring during July and August.

Speakers included :
(clockwise from top right)

Composer Marc Shaiman (top right) and agent Richard Kraft (bottom right) covered the topic of scoring.

Composer Randy Newman and lyricist Alan Bergman (top left) discussed songwriting.

Composers Bernstein, James Newton Howard and Basil Poledouris (bottom left) handled the topic of composing.



Hollywood Film Festival
Director Sidney Pollack attended a performance of composer Dave Grusin's choral work *Millennial Dream*. Grusin and composer Stewart Copeland were both honored at this year's festival, on August 10.

Emmy Nominees Honored

Zomba Screen Music recognized three of its film and television composers nominated for 1997-98 Emmys with a cocktail reception in September. From left to right, those feted included David May (Zomba Screen Music), composers Mark Adler, Trevor Jones, Jay Chattaway, Katurah Clarke and Neil Portnow (Zomba Screen Music).



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fantastic voyage

The Complete
Score by
Leonard
Rosenman

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Fantastic Voyage is the spectacular 1966 science fiction film about a team of scientists who are miniaturized to microscopic size and injected (inside an experimental submarine) into a wounded scientist in order to repair a blood clot in his brain—from the inside. Starring Stephen Boyd, Arthur Kennedy, Raquel Welch and Donald Pleasence, the movie is an Oscar-winning landmark in art direction and special visual effects.

Leonard Rosenman's score is equally groundbreaking: an almost completely avant garde effort which stands as one of the composer's most distinctive and powerful compositions. Rosenman took the unique approach of leaving the first five reels of the film completely unscored, beginning his music at the exact moment when the adventurers witness the sights inside the human body for the first time.

The score is a riot of impressionistic, dissonant colors and an eerie, plaintive central theme that brilliantly characterizes this journey into a world never before seen. Rosenman was able to create distinctive grinding double bass effects for the interior of the heart; raging, chaotic music for attacks by antibodies and white corpuscles; crystalline, mysterious passages for the interior of the human brain; and a stunning, suspenseful climax as the adventurers confront a saboteur in their midst.

Never previously available in any form, the original *Fantastic Voyage* score has been completely remixed in stereo from the original 35mm magnetic film elements, and the album opens with the distinctive suite of sound effects from the 20th Century Fox library which serves as the movie's main title.

The 16-page color booklet includes an introduction by Leonard Rosenman, rare photos from the 20th Century Fox archives, and production notes and track-by-track descriptions by Jeff Bond.

\$19.95 plus shipping

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**The Poseidon Adventure/
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Two Complete Scores by John Williams. Also includes Williams's charming Americana theme to the early '70s drama *Conrack*.

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Two Westerns by Jerry Goldsmith
The first release of the 1966 remake's original soundtrack, plus Goldsmith's complete contribution to the 1965 Rod Serling television western.

\$19.95 plus shipping

See inside for ordering information and more news on the FSM Silver Age Classics series!



Fantastic Voyage

- | | |
|-----------------------------------|------|
| 1. Main Title Sound Effects Suite | 1:41 |
| 2. The Proteus | 5:56 |
| 3. The Chart | 5:30 |
| 4. Pulmonary Artery | 5:35 |
| 5. Group Leaves | 2:49 |
| 6. Pleural Cavity | 0:17 |
| 7. Proteus Moving Through Sac | 4:52 |
| 8. Channel to Ear | 2:40 |
| 9. Cora Trapped | 4:12 |
| 10. Proteus in Inner Ear | 0:44 |
| 11. The Human Brain | 1:52 |
| 12. Get the Laser | 7:20 |
| 13. Optic Nerve/End Cast | 3:36 |

Total Time: 47:28

